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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 110 OCTOBER 2007

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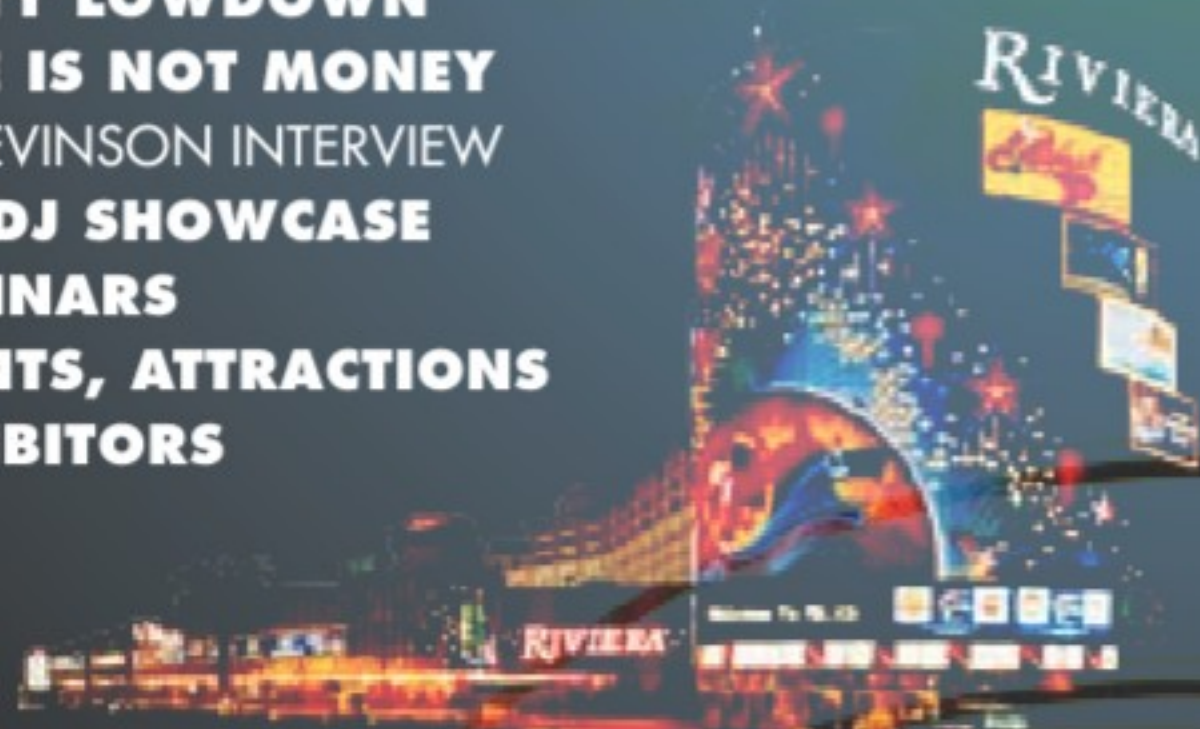
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We're Going Places

STAGEPAS 500... Yamaha's newest ultra-compact PA system follows closely in the footsteps of its smaller, market-leading counterpart, STAGEPAS 300. The differences, you ask? Higher power, more channels, additional features, and even greater sonic performance, for those more demanding applications.

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Investing in Your Business

Mobile entertainment: To the outside observer, it might seem that this profession would be all about music, fun and games. I'm sure more than one party guest has thought, "Hey, wouldn't it be cool to get paid to party like that DJ does?" And some of you have even made that journey from partying guest to party host. Along the way you've learned the ins and outs of music selection, reading the crowd, emceeing the show and interacting with the audience, and a bunch of other performance skills. But what the world doesn't realize, is that along the way to becoming a working DJ (whether part-time or fully self-employed) you have probably developed many of the qualities of an entrepreneur. You have learned how to take calculated risks, and how to maximize your profit margin, in order to keep your business growing as much as possible. In short, you have become a business owner.

No wonder then is the emphasis of this issue and of a large portion of every *Mobile Beat*. Unlike most other magazines oriented to DJs and other creative performers, *Mobile Beat* always devotes a good amount of space to techniques you can use to make your business better. In this issue, we pull out all the stops.

If you have been toying with the idea of making mobile entertainment your bread and butter, make sure to read thoroughly through two of our features: "Going Full Time at Full Speed" by Michael Edwards, and "When to Quit Your Day Job" (Business Chops™ for Mobile Entertainers) by John Stiernberg. Each of these is a kick-offs to a series, designed to be your companion on the journey to full time entertainment income.

Other pieces provide ideas for expanding your perspective, especially if you've been at the game for a while and are feeling the need to branch out, or simply need to make more dough.

Taking the business connection a bit further, we also discuss a variety of ways to serve other larger businesses in the realm of corporate events. This is an area that is ripe for harvest, if you understand how to work it.

And you may have noticed that this issue is a bit heftier than usual. That's because inside you'll find our first-ever show preview section, dedicated to the upcoming Mobile Beat DJ Show & Conference in Las Vegas (February 12-14, 2008). Starting on page 25, we have gathered up all the information we have to date on what will be happening at MBLV08, and put it together for your convenience—to help you make an informed decision about investing in the trip. Yes, I said "investing." If you are serious about the business of entertaining, then MBLV08 is truly an investment in your future, one that is guaranteed a lot more certainly than stocks or bonds to benefit you for the long haul.

— Dan Walsh, Editor in Chief

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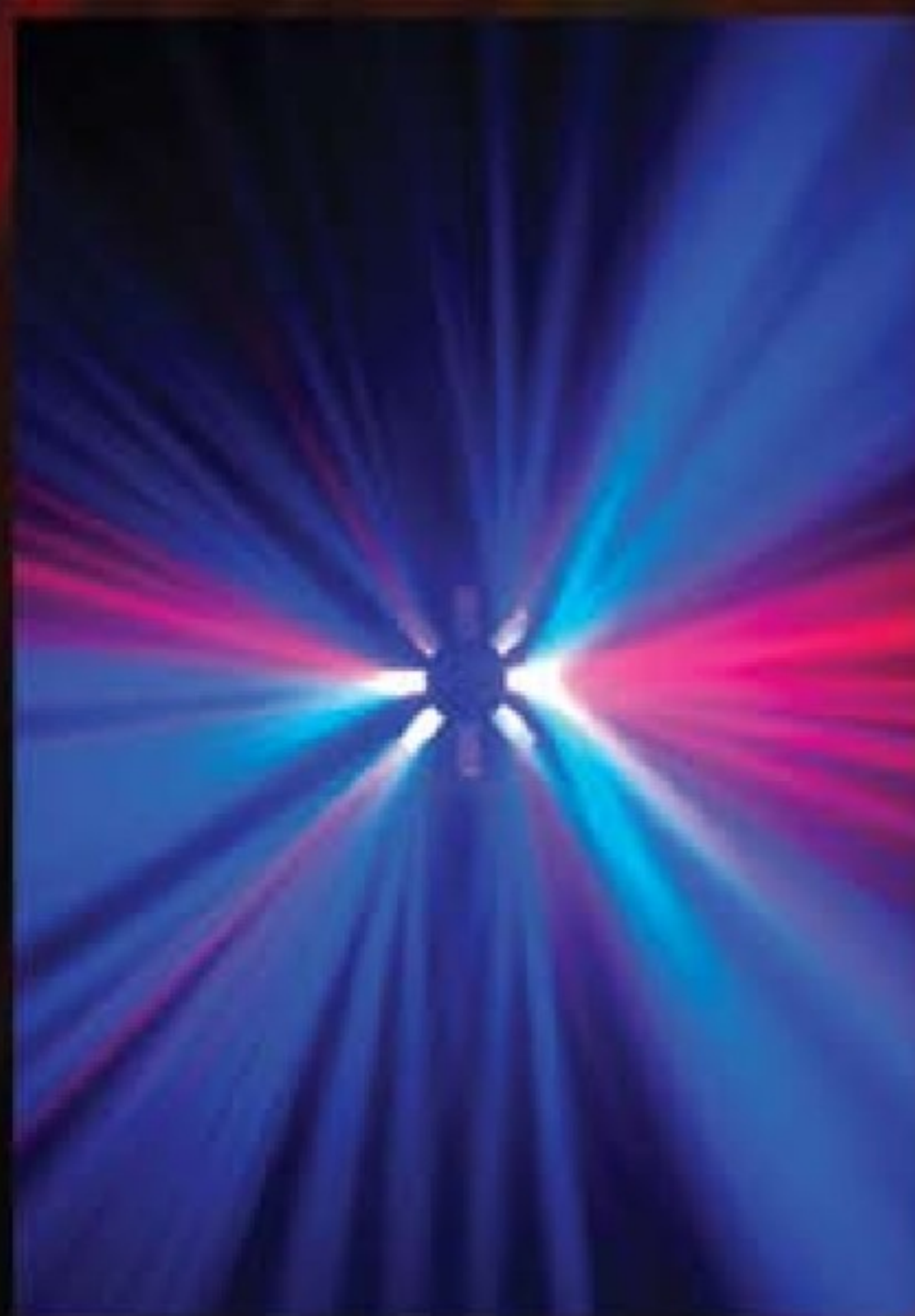
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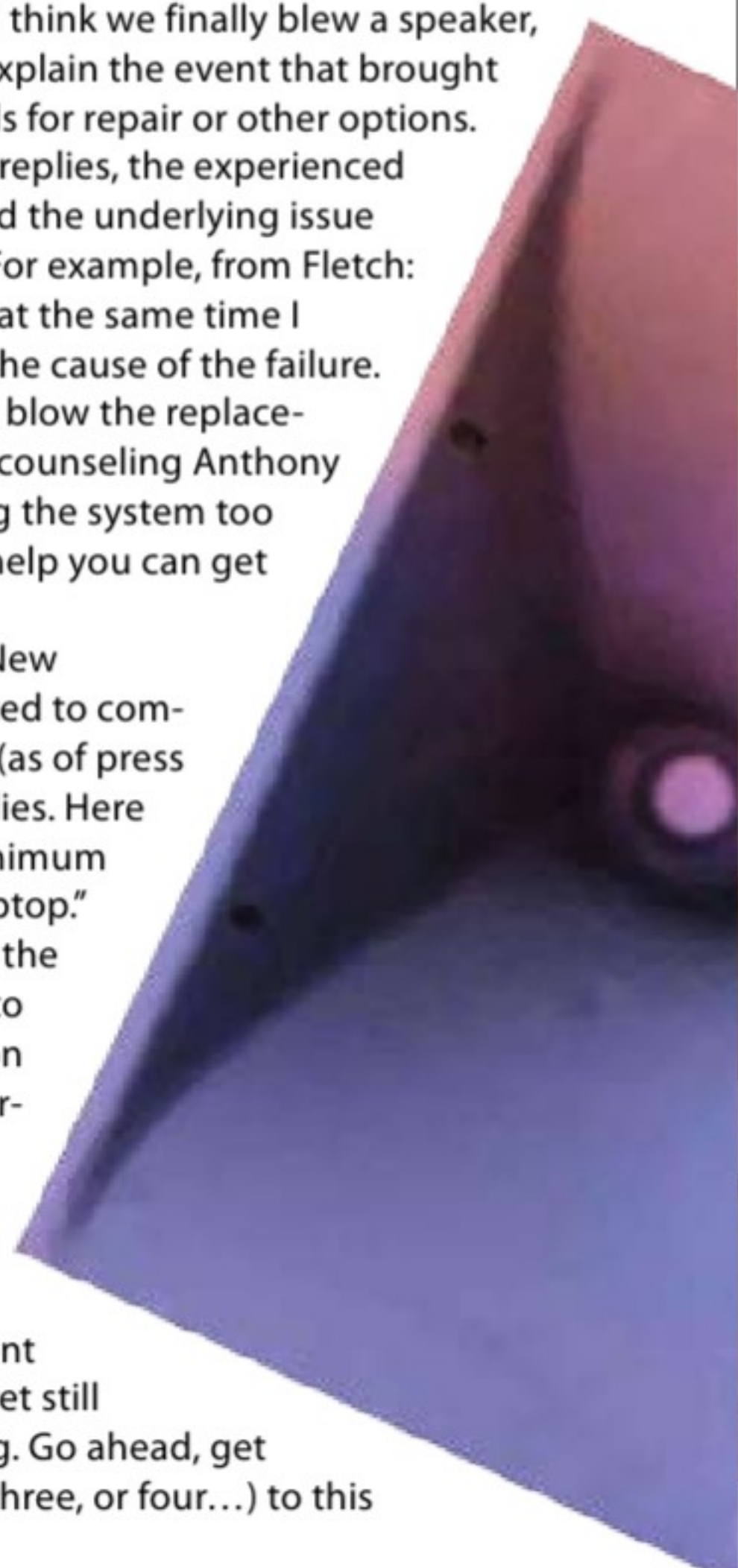
Get By with a Little Help

In the magazine, we have to fill the pages with content and then send it off to be printed, so it always has to reach a point of finality. What's great about the Forums at <http://start.prodj.com> is that the discussion can continue as long as there is an interest or a need. So, once you've digested the feast of reception information contained on these pages, you can go to the forums online and continue feeding your head. – Ed.

The ProDJ.Com Forums are a great place to get helpful advice on your gear problems, as Anthony of Dance Party DJs recently found out. In a post "Horns are dead" on the Gear Board, he shared: "Well it finally happened...After many years of DJing, I think we finally blew a speaker, actually 4 at once!" He goes on to explain the event that brought on the disaster, and asks for referrals for repair or other options. Not only did he receive immediate replies, the experienced eyes and ears online quickly noticed the underlying issue with four speakers blown at once. For example, from Fletch: "Just a thought. If all four went out at the same time I would check the rest of the rig for the cause of the failure. Ya never know, and I would hate to blow the replacements." Others were more forceful, counseling Anthony to make sure his DJs weren't driving the system too hard. Just another example of the help you can get at Start.ProDJ.Com.

Taking a step further, on the New Millennium board, which is dedicated to computerized DJing, a brand new post (as of press time) promises to garner a lot of relies. Here post author timlp3441 asks for "Minimum requirements for DJ/Karaoke via laptop." The answers immediately spanned the gamut from low-cost laptop ideas to custom-built solutions. The question of internal versus external song storage also came up, with differing opinion as to where audio/video source material should best be kept. So far, this post and its replies reinforce the truth that different DJs can use different approaches, yet still achieve the same goal: entertaining. Go ahead, get online and add your two cents (or three, or four...) to this conversation.

How about getting some fresh inspiration and education from your DJ peers? This is the function of the Forums...and it is the reason that DJ Idea Sharing was started by Mike Fernino of Music In Motion (Connecticut). This growing concept has become a fixture at Mobile Beat shows, as well as coming to hundreds of DJs across the country in local gatherings. Well, now you can also participate online, in the new DJ Idea Sharing Forum at Start.ProDJ.Com. You can also access the board through www.djideasharing.com. This is the place to share your ideas and also stay informed about this organization's activity. That's the big idea. Oh, and it's also about having fun swapping war stories. Check out the one DJ Idea Sharing founder Mike Fernino shared online...



Wedding Cake Disaster

By Mike Fernino

I can't make this stuff up: In 24 years I have seen many things, but this takes the cake...The bride and groom get ready for their cake cutting. The bride asks me to call the maid of honor and best man up to stand next to them. Now I'm no fool. I know where this is going. So, I call them up and they stand behind the bride and groom.

I have them cut two pieces and explain they will feed each other at the same time. 1...2...3...SMASH. The groom gets the best man and bride gets the maid of honor. Everyone is laughing and all is good in the world.

Then the best man and maid of honor take some cake and SMASH.

They get the bride and groom. Once again, everyone is laughing and all is good in the world.

Then the brother of the bride, who is toasted beyond belief, walks by the scene. The groom puts a small amount of frosting on him. Everybody is laughing still, but...not everything is good in his world. I saw a look in his eyes like I've never seen before. He goes over to the wedding cake, which by the way is three layers, with a fish bowl filled with water and a fish! He takes the entire wedding cake in his arms. Do you see where THIS is going?!

Meanwhile everyone is still laughing and egging him on to "HIT the BRIDE." So, he takes the entire cake and decks the bride with it. Fish bowl and all. The bride hits the floor covered everywhere with cake. There is cake on the ceiling, floor and walls of the facility. All of the sudden, the guests stopped laughing. And you could hear that proverbial pin drop.

She gets up, decks him, and storms off. The groom says, "That was stupid, Billy," and he storms off.

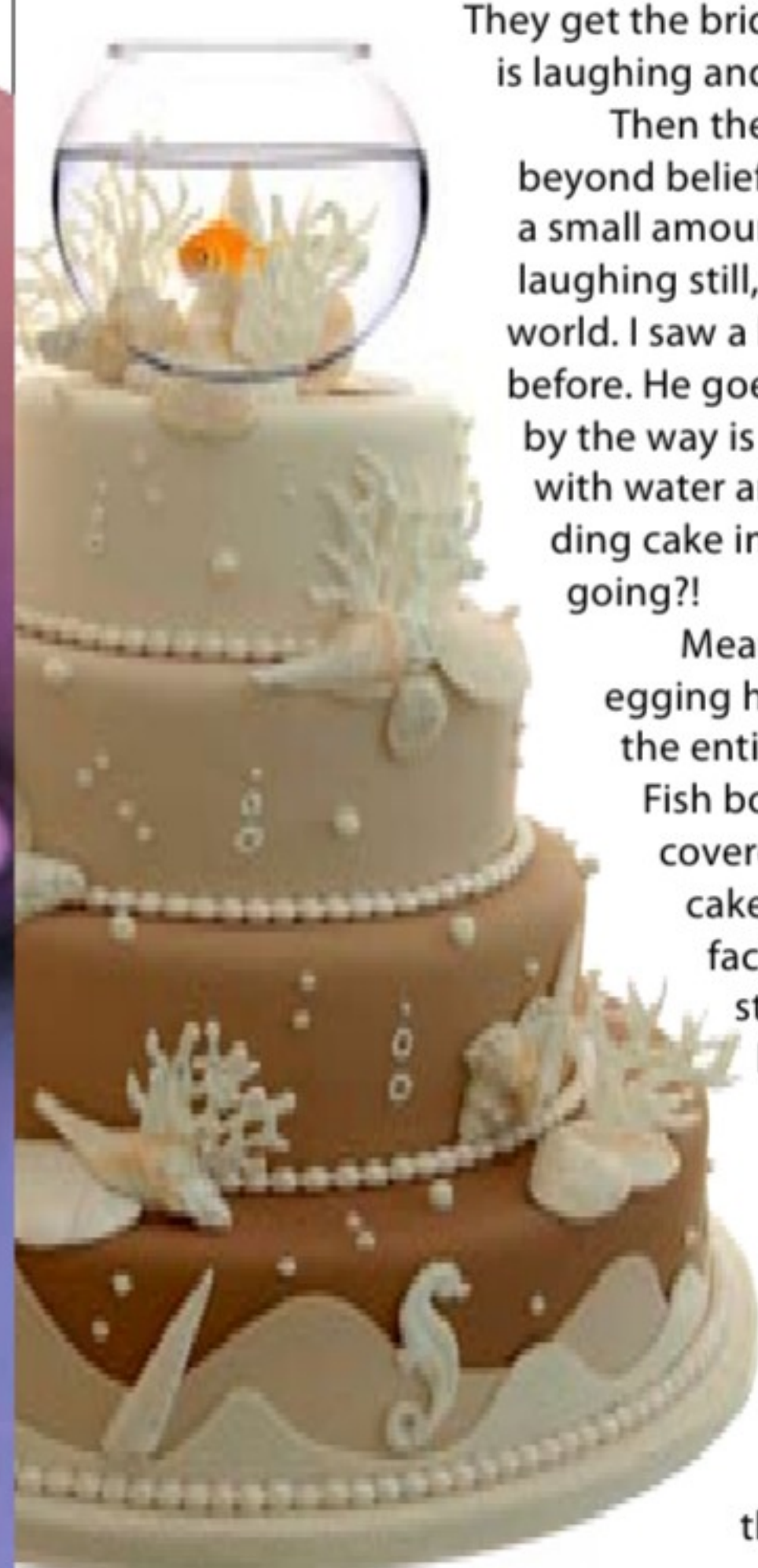
Meanwhile, I'm standing there with the mic in my hand and jaw to the ground. How do you follow that act? "OK, let's do the Chicken dance!"

There is a happy ending to this story.

One hour later after the bride had her fill of beverage, she was on the dance floor with her brother singing bad karaoke to "Living on a Prayer" by Bon Jovi. Seems all was once again well in her world.

Yes, I could not finish the story without telling you the idiot brother did come up to me at 12:01 and ask for another song. When I said "Sorry we are finished," he threatened to kick my ass. I told him I'd love the opportunity but I had an important appointment at Dunkin Donuts and had to go.

The next day the groom called me to apologize for the whole fiasco. I told him he had nothing to be sorry for. He was the lucky one—at least had a piece of cake. **MB**



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WIRELESS TO GO

Gator has released a new **Wireless-2-Go bag** featuring a two-unit, polyethylene-reinforced, 19" rack section with a 13.5" rack depth and four polyethylene, foam-padded cavities to hold microphones with clips on. The storage capacity of the Wireless-2-Go continues with four additional cavities for body pack storage with antennas, 16 pre-drilled foam slots for batteries, and a zippered compartment for lavalier microphones, headsets and other related accessories. The case is constructed of rugged 600-Denier nylon, with aluminum valance and rack rail, through-bolt reinforced handles and polyethylene foam-reinforced front and top lids. With a removable, adjustable shoulder strap, the Wireless-2-Go becomes a complete grab-n'-go solution. - www.gatorcases.com

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SnowMasters Evaporative Snow Systems presents their new **Automatic Fluid Refill System**. This is a proprietary system that automatically maintains the fluid levels in your special effects machines. It is compatible with all equipment that utilizes non-explosive chemicals, with primary application in machines such as foggers, hazers, snow and bubble machines. The system detects the fluid level in the equipment's smaller built-in reservoir and signals a transfer pump connected to a bulk supply drum to refill the reservoir—all without user intervention. This product is an ideal solution when extended run times are desired, or for other special situations.

www.snowmasters.com



GET LOW ON THE GO

The **P-D10E-I** from **Bag End** is a high-output, **self-powered subwoofer system** designed to provide high-fidelity extended low frequency audio reproduction from a relatively small enclosure. The P-D10E-I provides perfectly flat response down to 8 Hz when used in conjunction with the 8 Hertz Integrator, giving your low end its best chance of being heard clearly. The speaker enclosure is made of 18mm, 13-ply birch plywood. It houses two 10" LF transducers and an INFRA cone with 2.5" voice coil and 60-oz. magnet within Bag End's innovative INFRA Sealed chamber. It provides a 10K Ohms balanced XLR input with loop through. System power is 1000 W, continuous. It is styled with a black textured finish and 16-gauge, black, vinyl-coated, perforated steel grille. The P-D10E-I's measurements are 13"h x 22"w x 13"d; combined with a weight of only 53 lbs., this is a sub that can go places.

www.bagend.com

LED Clarification

Some statements contained in last issue's review of Chauvet's new Vue series of LED lighting fixtures ("LED Technology Clearly in Vue" MB 109, Sept. 2007, p. 52) could be misconstrued. When we referred to "their increasingly popular LED technology," we did not mean to infer that Chauvet was the creator of LED technology, only that the company had added a new item to "their" expanding LED product lines.

To clarify, colored LEDs (light emitting diodes) have existed since the early 1970s. (For more on the history of LED technology, see the fully referenced Wikipedia article at http://en.wikipedia.org/wiki/Light-emitting_diode.) Since 1997, Color Kinetics has developed LED lighting applications that have been licensed by most entertainment lighting companies serving the mobile DJ market.

The article's subtitle, which says "Chauvet has made the wonders of LED accessible to DJs..." might also be misunderstood. We would like to make it clear that other companies have certainly made exciting LED technology available to DJs as well. - ProDJ Publishing



GO LONG WITH YOUR AUDIO

As the demands of mobile music change, so must the equipment. The mobile DJ is no longer confined to the 15' dance floor. Venues as large as a football field require more flexibility, better utilization of sound equipment and less set-up time. Now from DJW Audio, the football-field-sized ballroom is one gig you can handle. Meet the **DJW Audio UHF-AC/DC audio transmission system** with up to a 300' range. The system lets you transmit to as many active speakers as you have receivers for. The best part is that the customer will pay just a little more because you are the only one who can do the job. Blow that customer away with clean sound that is everywhere because you no longer have to run your system into distortion to reach the back of the hall. - www.djwaudio.com

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AUDIO/VISUAL GRATIFICATION

Digital 1 DJ announced the release of **PCDJ VJ (Video Jockey)**, a new software package for professionally mixing audio, music videos, and karaoke files. PCDJ VJ is a high-performance PC mixing program; but it offers much more than just basic music mixing.

Key features include: ultra-accurate automatic beat-mixing; frame accurate cueing and no-latency playback; seamless looping, scratching of all supported formats; beat-locked effects; a live camera feed; master tempo; and scrolling text. The program offers multi-controller support for: keyboard, mouse, any MIDI controller, time-code (vinyl for turntables), or a USB device such as the PCDJ DAC-3.

PCDJ VJ offers support for many popular formats; these include MP3, MP3Pro, MP4, M4A, WAV, AIFF, CDA, WMA, ASF, OGG, and iTunes ACC (non-DRM), DVD, VOB, DIVX, MPG (1,2,4), AVI, WMV, and Karaoke (CDG – MP3+G), files. Both Windows XP and Vista operating systems are supported. PCDJ VJ ships with two user options, PCDJ VJ LE (light edition—standalone) and PCDJ VJ TC (time-code—ships with two pieces of time-coded vinyl and two time-coded CDs). - www.pcdj.com

MORE IN STOR

ProStor Systems, a leading developer of removable disk storage solutions, today announced the latest boost in capacity in its line of **RDX® removable disk media**: 300 GB of native storage capacity housed in a rugged, removable disk cartridge designed to provide small and medium-sized businesses with the greatest reliability for backup and archive applications at less than half the price of competing tape solutions.

In its first year, RDX removable disk technology has gained considerable market momentum, with an installed base of more than 35,000 docks and almost 100,000 RDX disk cartridges. The new 300 GB RDX cartridge provides 88 percent more storage per-cartridge than the current highest capacity 160 GB RDX cartridge.

Unlike tape drives, which introduce incompatibility with each new generation and require the purchase of a new system, all RDX docks and cartridge capacities are fully compatible and interchangeable. Each RDX disk cartridge houses a high-capacity mobile 2.5-inch hard disk drive in a shock-proof design to allow the cartridge to sustain a fall from up to 39 inches. The cartridge is inserted into a dock, which can be connected internally through SATA or externally with a USB. A fast transfer rate of up to 45 MB/second reduces the typical data backup window from hours to seconds, allowing a user to back up 100 GB of data in less than an hour. - www.RDXstorage.com / www.prostorsystems.com

CLEAN UP YOUR JUICE

Furman's Power Factor Pro R redefines power conditioning for digital DJs and anyone else who needs clean power and current on demand for computer gear, DJ equipment and PA systems. Furman's Power Factor technology keeps ampli-



fiers sounding consistent, no matter the power quality or line impedance provided by the venue. Linear Filtering Technology reduces differential AC noise evenly across a wide bandwidth to provide a lower noise floor and increased dynamic range, while also offering comprehensive protection with virtually non-sacrificial SMP (Series Multi-Stage Protection) surge suppression and EVS (Extreme Voltage Shutdown).

www.furmansound.com

EXPAND YOUR WEB

Leading interactive website tool provider, **DJ Intelligence**, has announced that it has joined forces with the industry's leading online DJ directories, **DiscJockeys.com**, **Planning.ProDJ.com**, and **MyPartyPlanner.com** to create a powerful new lead generation system for mobile DJs who are interested in an even faster way to book more events, and do it with less expense.

One of the most widely used website tools offered by DJ Intelligence is the Availability Checker, which allows DJs to put a date calendar selector on their website so prospective clients can check their availability and request additional information. One of the most popular features of this tool has always been the ability to send these inquiries instantly to the DJ's cell phone, PDA, or wireless device. The DJ receives the inquiry literally within seconds of the prospective client submitting the information on their website, a powerful advantage for both part time and full time DJs in today's highly competitive market.

Through this new exclusive partnership DJs are now able to integrate their DJ Intelligence Availability Checker into their enhanced listings on the online DJ directories. When prospective

clients locate a DJ through any one of these directories, their information can be sent instantly to the DJ's cell phone, PDA, or wireless device in addition to their email.

The integration is simple to set up, the only requirements being a subscription to DJ Intelligence and an enhanced listing on any of the above directories. "It's amazing to think that in less than a minute's time a prospective client could locate one of these directories through a search engine, perform a search for a local DJ in their area, click a button to check the DJ's availability, and receive a personal call from the DJ to answer any questions they may have," said Scott Kartsounes, CEO of Intelligence, Inc., DJ Intelligence's parent company.

www.djintelligence.com

SPINNIN' ON DJ WIKI

Billed as "The Ultimate Guide to Fun and Profit as a Mobile DJ", Robert Lindquist's classic book **Spinnin' 2000** has been released to the public at the **DJWiki** at Start.ProDJ.Com. It will be used to kick start the DJWiki project with some reliable material. Emulating Wikipedia, ProDJ Publishing announced earlier this year the launch of the new DJWiki encyclopedia—a never-ending project being built by the DJ community at Start.ProDJ.Com, and tied into the various resources related to ProDJ.Com.

Spinnin', released in 1987, and its update, *Spinnin' 2000*, released in 1990, was the first professionally produced, nationally distributed book for the mobile disc jockey industry. It led author Robert Lindquist to the creation of *Mobile Beat: The DJ Magazine*, with his partner Michael Buonaccorso in 1991. A long-awaited update of the book is being prepared by Mr. Buonaccorso, with an expected release in 2009. Copies of *Spinnin' 2000* are still available in print through various retailers and DJ conferences. For more information on this and other books for entertainers, check out www.prodjpublishing.com.





Little Big Knob

Solid box provides elegantly simple control

By Dan Walsh

There are a couple of ways you can approach DJing with a laptop. You can get yourself a fully-loaded, "multimedia" machine, with a high-quality audio card built in. Or, you can opt for an external soundcard. While it might seem more convenient to get everything together in one box, consider the benefits of using an external unit: First, it takes some of the pressure off of the computer's processor during those long hours of music playback; depending on the interface, you are likely to enjoy better audio quality (even than the best-equipped consumer notebooks); and it opens up other options, such as combining outboard sound generation with hardware control for your DJ software.

Audio...

The selection of external soundcards has grown quickly in the last few years. Apart from the hyper-outfitted DJ Console from Hercules, most of the offerings have been aimed at home recording enthusiasts, thus including features like guitar inputs and microphone preamps—but lacking in the all-important multiple inputs and outputs, along with headphone outs that DJs need. Manufacturers have started to catch on, so it comes as no surprise when Native Instruments, the company that brought you Traktor DJ software, along with many other recording options, has put its name on a DJ-friendly interface box.

The Audio Kontrol 1 provides an small, functional, bus-powered, elegantly designed unit for DJs to use with their software. It combines a large control knob and three control buttons with USB 2.0 audio and a MIDI interface. Being the size of a small clock radio and weighing under a pound, this box is easy to stow with your notebook in a carry bag.

The unit's switchable headphone output makes it useful for cueing, which is further enhanced by the ability to switch easily among input and output sources. Again, four outputs make the Audio Kontrol 1 DJ-centric; however, to make it a device that plays well with musicians also, those outputs feature only 1/4" jacks. Another surprising absentee is digital input or output. This apparently was one way to keep the price down. Another key DJ feature is the combo XLR/ 1/4" TRS jack for your mic.

This little box produces the basic goods, as far as sound quality. It will more than handle any DJ gig, and just might increase your clarity with its support for 16 and 24-bit audio at 44.1, 48, 96, and 192 kHz sampling rates.

FEATURES

Native Instruments Audio Kontrol 1
www.native-instruments.com

MSRP: \$299

24-bit / 192 KHz quality, high end Cirrus Logic® A/D, D/A converters and 103 dB-A SNR

2 balanced inputs: 1 line/mic (XLR/1/4" TRS Neutrik, phantom power supplied) and 1 line/HiZ (TRS); individual gain controls with activity and clip LEDs

4 balanced outputs (1/4" TRS) with two stereo level controls

Headphone output with A/B source switching and level control

Direct monitoring with mono switch and mix control

Low latency ASIO/Core Audio driver USB 2.0 bus powered, MIDI I/O

3 freely-assignable buttons and 1 controller knob. MIDI and key commands support for control of professional audio software and other media applications

Bundled software includes: Traktor 3 LE, Cubase LE 4, Keyboard Collection and more

REQUIRES

Win XP (SP 2), Pentium / Athlon XP 1.4 GHz, 512 MB RAM

Mac OSX 10.4.x, G4 1.4 GHz or Intel® Core™ Duo 1.66 GHz*, 512 MB RAM

...Kontrol

A hefty continuous-turning control knob dominates the top of the unit, while three buttons below it are configurable for a variety of MIDI controls and commands. This is the bare minimum in terms of controls one could imagine for most software, especially DJ programs. For me they provided just enough manipulation to get by using the bundled Traktor 3 LE application. As far as heavy duty, pro software like DJ Power, PCDJ and others, this unit probably won't give you what you need.

To get the unit take charge of your software, you need to run a control-surface mapping application. Its Display mode, identifies what each control is currently doing, and Assign allows you to set them up. The software easily "learns" setups directly from your software.

If you need to replicate the powerful, almost space shuttle-like control array from your Denon CD deck in your audio interface, then the Audio Kontrol 1 is clearly not for you. But if you need a quick, easy solution to getting good sound out of your laptop DJ rig, with maximum portability and minimum price, and a basic level of DJ-friendly control, then it's worth a try. **MB**



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VEHICLE **REVIEW**

F150 MID-BOX BIG ON DJ FEATURES



DKH Entertainment Group, Macon, GA, F150 Sport; Ambassador Entertainment, Greenwich, CT, Ford F350 Super Duty (w/big diesel) 20' double axle trailer

By Anthony B. Barthel

It's not uncommon for a vehicle manufacturer to ignore models close to the end of their production run, which would have been an easy decision for Ford, with their best-selling F150 truck series. But the company wants to continue their sales leadership, so instead of ignoring the truck, they've brought out some innovations that make it even better than before.

One of the most significant vehicles I saw in a day at Ford was a new F150 model based on a long wheelbase chassis but featuring a short cargo box. So what does the company do with the extra length? Add a cargo box with rear-opening and lockable doors and a handy cargo management system as well.

Called the mid-box, this particular F150 might be the best truck ever invented for DJs. Out back you can put anything that you might haul in any other standard-bed pickup truck such as speakers, trussing, lighting, etc. But in the mid-box there are drawers on the passenger side for mics, wires, connectors and all that small stuff that you presently have to put in boxes and haul into the gig and out of the gig every time. Need an XLR joiner for the show? It's in the top drawer. How 'bout another 50 feet of speaker cable? Bottom drawer. You wouldn't have to unload the mid-box between performances because it stays locked and dry the whole time.

But the driver's side might be even more exciting, because it's essentially a large compart-

ment—about the size of a bar fridge. Keep your projector and both laptops over there or maybe your CD library, all locked away from passers-by and not visible to anyone either.

The mid-box is available in a Regular Cab with a 145-inch wheelbase and SuperCab with 163-inch wheelbase in Oxford White monotone exterior paint. The door handles on the mid-box match the door handles on the truck for a clean look, and use the same key as the door and ignition of the truck for convenience.

While this truck is only available as a fleet vehicle—in other words, in plain packaging—that means it's an excellent candidate for customization! There's nothing better than a plain white canvas for some trick paint, and you won't feel bad replacing the stock steel wheels with some nice low-profile tires as more weddings pile in and the checkbook goes fat.

F-150 offers three engine choices: a 4.2-liter V-6 engine, a 4.6-liter Triton™ V-8 and the top-of-the-line 5.4-liter, three-valve Triton V-8. The 5.4-liter Triton V-8 engine delivers 300 horsepower at

5,000 rpm and 365 pound-feet of torque at 3,750 rpm. A flex-fuel version can run on E85.

Two other unique F150 additions are also available: one with a terrific new dual-rail cargo management system and the other with a back-up camera whose image shows-up in the rear-view mirror of the truck. The dual-rail cargo management system offers tie-downs, lockable cargo boxes and more. The back-up camera has "aiming" built in so you can back up to a trailer without assistance, or just not hit that pole again.

The F150 is still the best-selling truck on the market. With new options like the mid-box system, Ford obviously has no intention of letting the boys from Chevrolet anywhere close to this record. **MB**

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ADJA Amplifies Presence at Biggest DJ Event

The American Disc Jockey Association will blanket the 2008 *Mobile Beat* DJ Show and Conference in Las Vegas with what will prove to be the biggest sponsorship of an industry trade show by a national DJ organization to date. Besides sponsoring the popular DJ All Star Show, featuring Tone Loc and Freedom Williams, the ADJA has increased its presence to include a complete event sponsorship.

According Dr. Drax, association president, "This is another positive step forward in the ADJA's continuing efforts to promote, attract, sustain and maintain their visibility as the industry's flagship organization for Mobile DJs."

Segue Into Online Store

Jim Griffin, Owner/Operator of Segue Productions is pleased to announce the opening of The Segue Store Online @ DJCanada.com. The new online store will feature DJ resource books, magazines and DJ professional appearance products and accessories, and the latest technical products from suppliers in Canada and the United States. Product lines will continually be updated and many new and exciting original products will be offered as our catalogue continues to grow. The Segue Store promises to ship anywhere in Canada within three days or less. Check out www.djcanada.com for a complete product list, pictures and pricing and special introductory deals. Members of CODJA/CAMEO will receive special discounted pricing on all products as a benefit of membership.

GE to Bring Chauvet Light

Chauvet Lighting has chosen GE Consumer & Industrial to be its primary supplier of metal halide discharge lamps. GE SHOWBIZ® CSR metal halide lamps will now fit the majority of Chauvet's signature, lamp-fitted luminaires, including the Q-Series and Legend moving yokes, and the Spectrum architectural line. In addition to supplying lamps, GE engineers will assist in the design of future Chauvet optics.

"The lamps' superior quality, the strength of the GE brand name and the level of insight they have into optics have us excited about the possibilities," says Chauvet CEO Albert Chauvet.

"Chauvet fixtures and GE lamps are a perfect complement to one another and a great fit for club, touring and architectural applications," says Gerry Schuh, SHOWBIZ® product manager. "The combination provides the visual excitement these applications demand while giving customers greater flexibility and reliable operation."

GE offers a family of SHOWBIZ® lamps for applications that call for high color temperatures and brighter light sources. Precise chemical dosing in all SHOWBIZ® CSR lamps is intended to produce stable lamp color temperatures over the life of the products, and ensure consistent performance in all types of fixtures. Visit www.chauvet-lighting.com for more information.

Americans Come Together

The ADJA has announced the association will become the Official Trade Organization of American DJ Products. ADJA President, Dr. Drax stated, "Not since the time *Mobile Beat* Magazine and ProDJ

Yamaha Welcomes Flash

Yamaha Corporate Artist Affairs, Inc. has announced the addition of hip-hop DJ and producer Grandmaster Flash to its roster of endorsed artists. A pioneer of hip-hop DJing, cutting and mixing, Grandmaster Flash mixes using the Yamaha 02R96V2 digital mixer.

"Yamaha's digital mixer is quite clean," said Flash. "I like the idea of it being able to snapshot levels and settings so that I can always go back to it, and the moving faders are really cool. No matter what knobs I move, I can hit a button and always return back to the song's original settings. That's the biggest part of replicating a mix, so that's very cool. And the gates and compressors on every channel are incredible."

Few artists can boast that they started a revolution, but since the earliest DJ scene, Flash has been leaving his stamp on the music industry. Not only is he one of the three pioneers responsible for the musical genre called hip-hop, but his use of the turntables made him the first DJ to play the turntables as a musical instrument, elevating the status of the DJ to that of a virtuoso.

"We are thrilled that Flash has joined the Yamaha family of artists and entrusts our digital mixers to create his signature sound," said Chris Gero, Vice President, Yamaha Corporate Artist Affairs, Inc. "Flash's contributions to the world of hip hop are legendary, and we are honored to have him on our roster."

Grandmaster Flash and the Furious Five were the first hip-hop/rap group ever inducted into the Rock & Roll Hall of Fame. Today, you can hear Flash mixing during his weekly Sirius Satellite Radio show called "The Flash Mash Show," which airs every Saturday, 5 p.m. 8 p.m. ET on Channel 50.



merged has such an industry related teaming up created such significant marketing possibilities to reach mobile DJ s. For many years, Scott Davies and the entire American DJ crew have been hugely supportive of the ADJA and their efforts to bring their message of unity and professionalism to DJ s nationwide and beyond." Drax also noted American DJ's strong, long-term support of chapter meetings and other events involving Disc Jockey America's Mark Ferrell and his "worth message" for DJs.

Under the terms of this newly developed cooperative effort, the ADJA will become the official trade organization for American DJ. American DJ will become the official lighting effects supplier to the ADJA.

"We regard the ADJA as a valued partner and are proud to work with them in a joint effort to provide entertainment professionals with tools

that they can use to advance their own careers and continue to elevate the standards of our industry," said Scott Davies, General Manager, American DJ Group of Companies.

ADJA & BMP Join on Products and Performance

The American Disc Jockey Association and Bobby Morganstein Productions have announced a historic agreement to market music and training products produced by BMP to the DJ industry. Prices for all products in the BMP line have been reduced. This includes all 34 Novelty CDs, 12 How-To DVDs, Sequin Jackets, T-Shirts, Interactive Games, Novelties and more. ADJA members will also receive a further discount on the entire product line of BMP products. "The BMP products are truly beneficial products for any mobile entertainer," says ADJA President, Dr. Drax. "The goal is to get these products out to even more DJ s within our organization."

In addition to the product offerings, the ADJA is pleased to announce the formation of a new organization and first-of-its-kind training program specifically geared toward the bar and bat mitzvah entertainer.

"We plan to do for branding and promotion of mitzvah performers what we have done for DJs," says Dr. Drax. "We will create the gold standard that consumers can look to, to know that their MC and entertainment coordinator know not only what to do and how to do it, but why to do it, as well."

Bobby Morganstein has been specializing in bar and bat mitzvahs for over 25 years. Continuing to revolutionize the industry, he has open Beat Street and Beat Street Station, party rooms that offer clients a truly unique and spectacular venue in which to host any affair. He recently formed Hour Entertainment, a novelty entertainment company specializing in cocktail hour entertainment. Most recently, in 2006, he was inducted into the Mobile Disc Jockey Hall of Fame.

ADJA and BMP will also soon announce the launching of a three-day Mitzvah Clinic to be held next year at the Beat Street facility, with Bobby Morganstein serving as director and primary instructor. This educational workshop and mitzvah training camp will offer detailed instruction to take students through the history and structure behind mitzvah events, as well as detailed training in all mitzvah-related entertainment traditions.

Graduates of this training program will be qualified for membership within the newly formed Mitzvah Guild, an organization focused on highlighting those individuals who seek the highest level of certifiable recognition for excellence as a mitzvah entertainer.

Bobby Morganstein explains the benefits of the new alliance: "Since 1998, BMP has been known throughout the mobile DJ industry for producing premium products backed-up by the highest level of support. When we couple this with the top-notch training tools provided by the ADJA, I believe we have the realization of a perfect synergy that will create industry best tools and services, guiding entertainers in taking their businesses to the next level." **MB**



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Let's Party Like It's 1977

A DJ's own reunion becomes a wonderful, memorable milestone **By Jay Maxwell**

"Time keeps on slipping, slipping, slipping, into the future." Those lyrics from Steve Miller's hit "Fly Like an Eagle" were the first words I heard sung a few moments after I joined the Navy in December 1976. I was still a senior in high school with five more months to spend with my friends that I had known for many years. At the time, I took for granted that after graduation I would stay in touch with my friends. Although the future was uncertain with my joining the Navy, I felt sure that the bond I had with my friends would continue and that we would somehow still see each other during trips back home for the holidays. At the very least I knew that we would call or write each other or somehow stay in touch. But when June came and we were handed our high school diplomas, time began to

slip further into the future. Many went to college immediately after graduation, others joined the military, and some married and started families. We almost all went our separate ways.

Celebrating Unity (Back Together Again)

Although we had a ten year and a twenty year high school reunion, something wonderful happened at our thirtieth reunion. It was a true reunion. It was a reunion of historic significance. So significant was this event, that it made the front page of the regional paper before it even took place. In my hometown in southwestern Georgia, our schools were racially integrated when I was in the sixth grade. For the next seven years we took the opportunity to make even more friendships than we had made during our first five years of school. The color of one's skin rarely seemed to be an issue between when the school bell rang in the morning and when it rang again in the afternoon to go home. Yet, when it came time to have social events like the prom, we choose to have two proms.

There were also separate tenth and twentieth high school reunions. But for our thirtieth, every classmate that had learned together, played in the band together, or played on the sports field together was given the opportunity to reunite for one unforgettable weekend together. The response and turnout was incredible, greater than anyone's expectations. Euphoria was the collective feeling, with the entire "student

body" gathered together. For me, the feeling was amplified further, since I had the great privilege of being the disc jockey at my very own high school reunion.

Beating Adversity (Can't Stop Dancin')

Though I volunteered my services the moment that I learned about the reunion, the responsibility associated with this particular reunion far exceeded the norm. Music is often the great equalizer and is able to unite people who otherwise might not have much in common. On the other hand, some music seems to be embraced by only one section of the population. It was my goal to play the requests that I received from my former classmates, yet at the same time to make sure that the songs actually played would be music that everyone would want to hear. Of course for the professional disc jockey, this is always our ultimate goal: to play something that everyone can dance to. For several weeks prior to the reunion, I had received a wide variety of song requests via e-mail from several of my classmates. One surprise for me was that some of the artists singing the songs were either unfamiliar to me or the song itself wasn't one that I had ever heard. Great artists such as Anthony Hamilton, Ted Nugent, Donnie Ray, Mel Waiter, Elvin Bishop and Frank Mendenhall were requested. Unfortunately these artists never appealed to a wide audience, so I was hesitant to play songs that wouldn't satisfy everyone.

My hometown is so small that it does not have a large enough facility to entertain large groups. So, we had spent several hours earlier that day transforming an abandoned furniture store

77 for the Class of '77

	Song Title	Artist	BPM	Yr
1	Brick House	Commodores	107	77
2	Staying Alive	Bee Gees	104	77
3	Play That Funky Music	Wild Cherry	109	76
4	December '63-Oh What A Night	Four Seasons	109	76
5	Get Down Tonight	Kc & Sunshine Band	113	75
6	Dancing Queen	Abba	101	77
7	Shake Your Booty	Kc & Sunshine Band	113	76
8	I Will Survive	Gaynor, Gloria	116	78
9	Best Of My Love	Emotions	114	77
10	I'm Your Boogie Man	Kc & Sunshine Band	116	77
11	Boogie Shoes	Kc & Sunshine Band	119	78
12	Got To Be Real	Lynn, Cheryl	116	78

	Song Title	Artist	BPM	Yr
13	That's The Way I Like It	Kc & Sunshine Band	110	75
14	Wonderful Tonight	Clapton, Eric	48	78
15	Three Times A Lady	Commodores	74	78
16	Hustle	Mccoy, Van	112	75
17	You Sexy Thing	Hot Chocolate	107	75
18	Last Dance	Summer, Donna	128	78
19	Lady Marmalade	Labelle	113	75
20	Gimme Three Steps	Lynyrd Skynyrd	135	75
21	You Are So Beautiful	Cocker, Joe	62	75
22	Walk This Way	Aerosmith	110	77
23	Boogie Nights	Heatwave	117	77
24	Shout	Day, Otis	200	78



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	Song Title	Artist	BPM	Yr
25	How Sweet It Is	Taylor, James	110	75
26	Easy	Commodores	67	77
27	Car Wash	Rose Royce	113	76
28	Some Kind Of Wonderful	Grand Funk	122	75
29	Night Fever	Bee Gees	109	78
30	She's Always A Woman	Joel, Billy		77
31	Boogie Oogie Oogie	Taste Of Honey	125	78
32	Beast Of Burden	Rolling Stones	102	78
33	Just The Way You Are	Joel, Billy	69	78
34	Take A Chance On Me	Abba	106	78
35	Disco Inferno	Trammps	130	77
36	Something In The Way She Moves	Taylor, James		76
37	Le Freak	Chic	120	78
38	Copacabana	Manilow, Barry	122	78
39	You Should Be Dancing	Bee Gees	124	76
40	Love Rollercoaster	Ohio PLayers	116	76
41	Flashlight	Parliament	106	78
42	Free Bird	Lynyrd Skynyrd	117	75
43	One Love	Marley, Bob	77	77
44	Best Of My Love	Eagles		75
45	I Love The Nightlife(Disco 'Round)	Bridges, Alicia	125	78
46	Rubberband Man	Spinners	198	76
47	Tonight's The Night	Stewart, Rod		76
48	Turn The Beat Around	Robinson, Vicki Sue	132	76
49	Boogie Fever	Sylvers	133	76
50	Got To Give It Up	Gaye, Marvin	122	77

	Song Title	Artist	BPM	Yr
51	Tear The Roof Off Sucker	Parliament	106	76
52	Is This Love?	Marley, Bob	121	78
53	I Love Music	O'jays	128	75
54	Fooled Around And Fell In Love	Bishop, Elvin		76
55	Hot Legs	Stewart, Rod	114	78
56	Take It To The Limit	Eagles	90	76
57	Hopelessly Devoted To You	Newton-John, Olivia	74	78
58	Still The One	Orleans	144	76
59	Jamming	Marley, Bob	124	77
60	Shining Star	E.W. & F.	104	75
61	Love Machine	Miracles	145	76
62	Jive Talkin	Bee Gees	106	75
63	Rock & Roll All Nite	Kiss	145	75
64	Whats Your Name	Lynyrd Skynyrd	97	77
65	Only The Good Die Young	Joel, Billy	150	78
66	Margaritaville	Buffett, Jimmy	125	77
67	Macho Man	Village People	132	78
68	Feels Like The First Time	Foreigner	105	77
69	Time Warp	Rocky Horror	174	77
70	Three Little Birds	Marley, Bob	148	77
71	Saturday Night	Bay City Rollers	134	76
72	How Deep Is Your Love	Bee Gees	106	77
73	More Than A Woman	Bee Gees	106	77
74	Back In Love Again	Ltd	111	77
75	Black Betty	Ram Jam	122	77
76	Slow Dancing' Swaying To Music	Rivers, Johnny		77
77	Always And Forever	Heatwave	51	78

into a banquet hall. After several hours of decorating, the place looked great. However, only one of the three air conditioners was working and the temperature was near one hundred degrees. We quickly rounded up over twenty fans for the night to help maintain a survivable space. This extra use of electricity however created an unexpected situation for me once the dance actually started.

When the big night finally arrived, I started tracking a CD that I had compiled featuring upbeat, yet non-danceable, tunes from our high school days. It's doubtful that anyone was actually listening to the music because we were all too busy shaking hands, hugging and trying to sum up the past thirty years with each other. Even as dinner began and the second CD started, I still kept the volume quite low. It was just loud enough to know that happy music was playing in the background. The important thing was to set the mood, while making sure that no one had to shout across the dinner table to hear each other.

After ample time to informally get reacquainted, the official program began. The formal part of the evening consisted of a blessing before the meal (featuring one-inch thick pork chops), recognition of several of our former teachers and principal in attendance, storytelling of memories from our school days, remembering our former classmates who were no longer with us, and of course the group photo. When it came time for the dance to begin, I was psyched: No other event that I had DJed was like this one. My goal was to add to the memories of my very own classmates.

My opening line was, "Prince had a song that said, 'Let's party like it's 1999;' well, I say let's party like it's 1977!" Then, I cranked up the Commodore's classic "Brick House." Everything was perfect—for about fifteen seconds. In order to turn off the lights above our dance floor, the breaker had to be tripped. The same breaker also turned off my power. Once the power was turned back on, we started again. Only the same thing happened, my power went off. It turned out that all the fans and my sound system and light show were too much for the antiquated electrical system of the building. We finally got everything adjusted by moving fans onto circuits that were not connected to the sound system, and decided we had to party with the lights on.

Despite the heat and despite the lights being on, we partied. The music played was primarily from the mid to late 1970s. But, some of the biggest numbers of the night were the same as for almost any adult event: "The Electric Slide," "The Cha Cha Slide," and to my surprise even the "Cupid Shuffle" was a smash. Songs from the 1960s such as Aretha's "Respect," "My Girl" or "Mustang Sally" were as popular with this crowd as they would be at a wedding reception. The reunion songs weren't limited to oldies, "2-Step," "Glamorous" and "Get Low" were requested as well. Even more people would have danced had the heat not been so excruciating, and I was wondering if the party could continue until the scheduled end time of midnight. Interestingly, the party didn't stop at midnight, but continued

until almost one o'clock. Not bad for a group who were all approaching fifty.

Making Memories (Slip Slidin' Away)

Time does indeed slip into the future. So much had happened to each individual during those thirty years since graduation, but seeing each other again made those years seem to converge into just a few yesterdays. We had been together again and our friendship rekindled. Most of the events we perform as professional disc jockeys are milestones for the individuals there, whether it's a wedding, a birthday party or a high school reunion. This reunion was a personal milestone for me and the memories created were unforgettable. The next morning we gathered one last time for a small breakfast, to take down the decorations, and to say our final goodbyes until next time. During this time, everyone expressed how much fun they had the night before. Many people stated that the excitement and memories were enhanced by the music. My reply, "I simply played something we could dance to!" **MB**

Mobile Beat's resident musicologist since 1992 (in issue #11 and every one since), Jay Maxell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To (See Showcase section for more info.)

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IN PLEASANT COMPANY

Marketing to corporate clients requires education, dedication and honest self-perception

By Keith "K.C." KoKoruz

A market is never saturated with a good product, but it is very quickly saturated with a bad one. —Henry Ford

So someone told you that corporate is where the money is. You are tired of dealing with bridezillas and neurotic mitzvah moms and twelve-year-olds. You need to fill in your December and year-round midweek work. All of these are valid reasons for wanting to break into the corporate market. The key question now is: How? For the sake of this article, I am simply discussing marketing to corporate, not any of the sales, performance, or production factors. There certainly is a ton of money in corporate events, but to be successful you'll have to be able to deal with a more educated client than your typical emotionally charged bride or prom committee.

Look at Your Reflection

First and perhaps the most importantly, you need to look at what your company currently looks like to an outside consumer. You may be a great entertainer capable of taking on all types of corporate events but if your image is like most mobile DJs, your website, business cards, and promotional materials most likely reflect a company geared toward entertaining at weddings, bar/bat mitzvahs, and/or schools, as these are largest markets

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for mobile DJs. To truly obtain a presence in a corporate market you'll need to retool your image to include this new area. All of the imagery and soft feminine colors that you put into your website to show brides-to-be in your service area that you are the "wedding specialist" will play against you in obtaining corporate business.

Another question to consider is: Does your company image say "mobile DJ," or "corporate event entertainment company?" To truly service the corporate market you will need to be more than just a great mobile DJ. You may need to assist corporate clients in booking their various other entertainment and audiovisual needs.

To successfully market to corporate clients, you have to understand the type of events for which your company is best able to supply entertainment and audio/visual services. A few include **traditional holiday parties, company picnics, conventions and conferences, awards programs, training sessions, smaller events requiring audio/visual rentals.**

Providing the Party

Lets attack holiday parties and company picnics first, as these may be the easiest events for your company to break into. It has been my experience that most companies will handle the planning of these events in-house. Some companies may use a corporate picnic caterer that may arrange the picnic completely, while others may not. Typically a member of the human resources department will have the responsibility for planning these events for their company.

My suggestion is that you start by purchasing a list of companies within the geographic area you wish to service. I currently use Sales Genie (www.salesgenie.com) for my lead generation, since it offers a variety of useful options for sorting info. You can purchase a list of companies to solicit based on annual sales volume, number of employees, zip code, and they will even provide you several names of key employees by title. The best use of your time would be to solicit companies with 50 or more employees and ask for the human resource director's name.

Sales Genie also provides you with SIC codes and SIC descriptions. These Standard Industrial Classification Codes appear in a company's disseminated EDGAR* filings and indicate the company's type of business. This is key in determining the type of businesses you wish to solicit. For example, most grocery stores have easily over 50 employees and do an annual sales volume into the millions, yet rarely have a holiday party or picnic for their employees. This would most likely not be your best prospect—which is why the SIC code and description is so important.

Making a List, Checking it Twice

So now you have a list. Your next step is to role up your sleeves and simply start dialing. I know what you are thinking already, but let me share a quick success story. One cold call made by a sales staff member of mine landed us a client named Arthur Anderson Worldwide. Arthur Anderson's headquarters were in our primary service area, Chicago. They did all of their national training at one property here in Chicago. By reaching the right person at the right time this became

a \$100,000 per year account and all of the work was during the week. (Sadly, you may recall Arthur Anderson was the accounting firm involved in the Enron scandal.)

Cold calling is perhaps the worst part of the process, but once you separate the potential clients that don't have these traditional events from the ones that do, you will find yourself with a refined, very useful prospect list to follow up with. Focus on the possibilities instead of the rejections. By the way, calling in October for holiday parties or calling in June for summer company picnics are usually fatal mistakes. Just as a bride starts her planning process many months in advance, so do companies hosting these events for their employees.

With your refined list in hand, your next step is to get in the door. This may start with a simple faxed letter introducing yourself, a mailed brochure with a personalized letter, or a nice html email sent to all of your new prospects. The rest depends on your sales ability and what your company has to offer. Get the meeting first, then sell your services.

Conventional Wisdom

Moving onto conventions and conferences... Every major metropolitan city has a convention and visitor's bureau. If you aren't a member, you most likely will get little to none of this business. Let's face it, you exhibit at bridal shows to get wedding clients. If you want convention work you need to not only become a member but also make a strong name for yourself by attending bureau functions, networking with other members, and donating—yes, I said donating—your services to bureau functions. These donated services are truly opportunities for you to showcase your services in front of dozens or even hundreds of people that could refer your services. So don't skimp on looking good.

A C&V bureau's purpose is to bring tourists as well as conventions and conferences into your city. By bringing these conventions into your city, it generates revenue for your city above and beyond the immediate need for your entertainment. Using our very own *Mobile Beat* show as an example: If you have attended the Las Vegas convention, think of all of the money you spend when you're there. You gamble, dine out, enjoy the city's nightlife, pay for a hotel room, use taxis, and of course grab bad souvenirs for your friends and family. This all adds up to revenue for the hosting city.

In addition to just selling the idea of having a convention in their city, they also exist to assist the convention planners with their planning needs. Everything from convention space and sleeping rooms to transportation and décor are offered. One such need may be your entertainment services. Convention hosts will typically let the bureau know what services they are in need of and that information is passed along to their members. You may also solicit various exhibitors of these conventions, as they may need to entertain clients at various hospitality events. They may also need audio/visual services you could assist with. By networking with various bureau members, you will also be able to create relationships with established corporate event planners

and established entertainment agencies. From there the possibilities are endless.

Managing Meetings and More

You and your meetings are strategic components of your organization's success... that's the vision of Meeting Professionals International (MPI), a global community of meeting and event professionals. Join this dynamic group to exponentially increase your own internal value with education, leadership development, and business networking at dozens of local chapters worldwide or at major international gatherings and education forums. (www.mpiweb.org)

This quote taken right off of the MPI website says it best. Once again, networking within this organization allows you to meet and create relationships with meeting planners, corporate event planners, and internal company planners. Your opportunities to sell your entertainment and audiovisual services can grow exponentially, even filling your open midweek hours. Assisting in and overseeing the production of all aspects of an awards program or a training session can generate thousands of dollars very quickly.

Entertainment, lighting, audio/visual services, strolling musicians, show bands, classical trios and quartets, actors, and voice-over work are simply a taste of what you could supply clients in this area of the corporate market.

Here's the Pitch...

Now, after taking in all of this information, you'll have to decide what the best fit is for your company: How do you fit into the corporate world, if at all? It is very easy to get in over your head. Focus on your strengths. Take the time to educate yourself in the new areas you'll need to cater to corporate planners.

The point to remember about selling things is that, as well as creating atmosphere and excitement around your products, you've got to know what you're selling. —Stuart Wilde

Attend every networking event possible. There is no point in joining these groups if you aren't going to be active in them. It would be like joining a gym and never going. You'll never get in shape by just joining the gym and you'll never get any new business by just joining these associations.

I have been very fortunate to work for such companies as McDonalds, Pepsi, Coke, Allstate, State Farm, The Chicago Bulls, Home Depot, MCI, Fannie Mae, Merrill Lynch, Dean Witter, Motorola, United Parcel Service, Toys 'R' Us, Anheuser-Busch, Marriott International, Baxter International, Caremark Rx, Ace Hardware, as well as having entertained at the 1996 Democratic Convention and the 1994 World Cup, both held in Chicago. None of these clients came to me by accident or by me waiting for the phone to ring. Happy prospecting! 

*Electronic Data Gathering, Analysis, and Retrieval system (<http://www.sec.gov/edgar/aboutedgar.htm>)

MOBILE BEAT

THE LEGEND CONTINUES... AND KEEPS ON GROWING

Behind-the-scenes preview of what promises to be
the best Vegas event so far

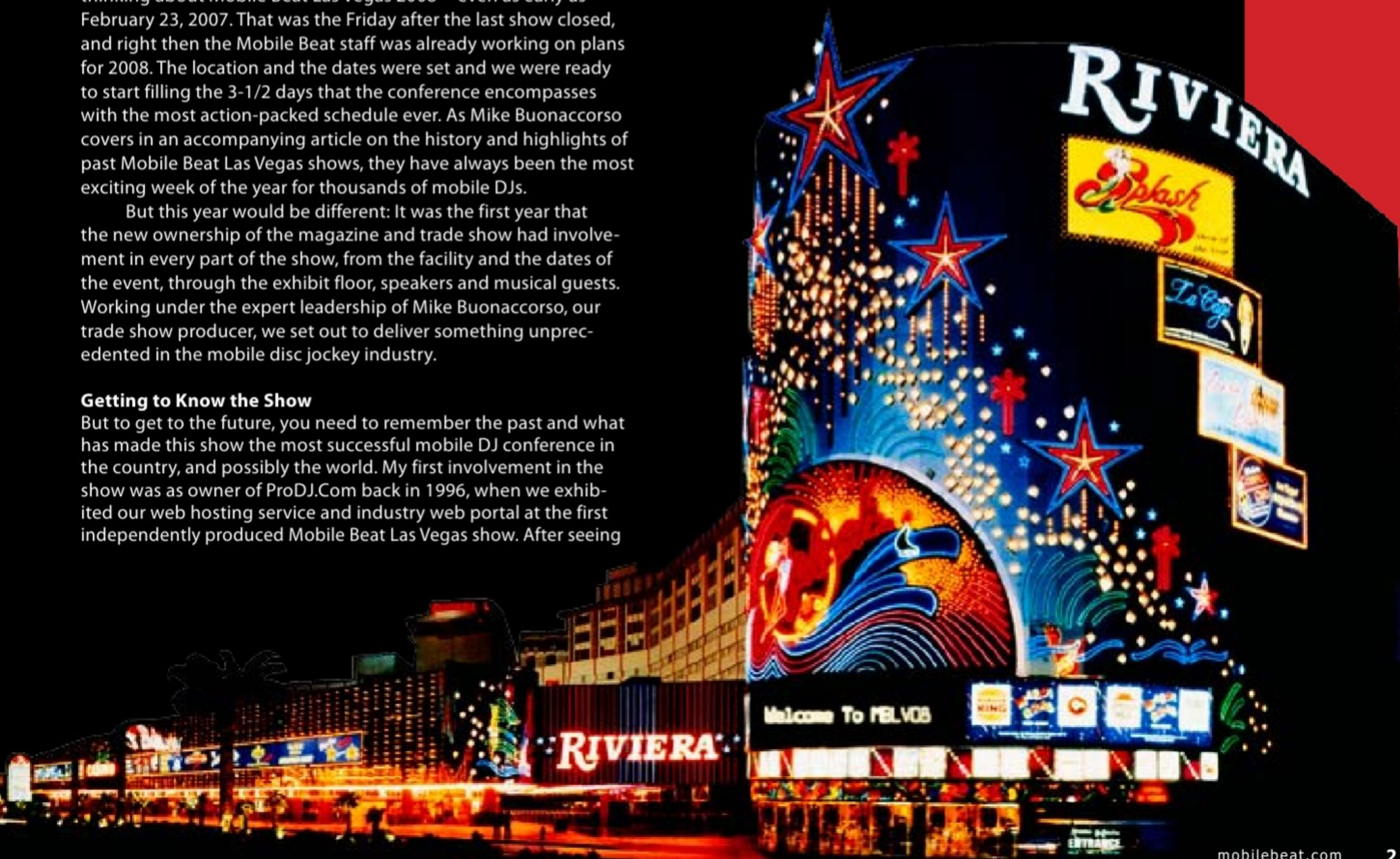
By Ryan Burger

If you're a committed mobile DJ (and by "committed" I don't mean crazy, just serious about your business), it's never too early to be thinking about Mobile Beat Las Vegas 2008—even as early as February 23, 2007. That was the Friday after the last show closed, and right then the Mobile Beat staff was already working on plans for 2008. The location and the dates were set and we were ready to start filling the 3-1/2 days that the conference encompasses with the most action-packed schedule ever. As Mike Buonaccorso covers in an accompanying article on the history and highlights of past Mobile Beat Las Vegas shows, they have always been the most exciting week of the year for thousands of mobile DJs.

But this year would be different: It was the first year that the new ownership of the magazine and trade show had involvement in every part of the show, from the facility and the dates of the event, through the exhibit floor, speakers and musical guests. Working under the expert leadership of Mike Buonaccorso, our trade show producer, we set out to deliver something unprecedented in the mobile disc jockey industry.

Getting to Know the Show

But to get to the future, you need to remember the past and what has made this show the most successful mobile DJ conference in the country, and possibly the world. My first involvement in the show was as owner of ProDJ.Com back in 1996, when we exhibited our web hosting service and industry web portal at the first independently produced Mobile Beat Las Vegas show. After seeing



the national industry at that conference, I decided that whenever possible I would bring as much of my staff to the show as possible. The excitement that my DJs would have at the show and afterwards about "their" DJ service was extremely infectious, even to the staff members that didn't attend. My love for these shows would grow as the shows grew at Tropicana and then the Stardust. Last year's South Point show was the first one "under new management," with ProDJ at the helm. While we didn't plan the initial dates and location, the rest was produced by a combination of the previous Mobile Beat team and the new team at ProDJ Publishing: Mobile Beat / ProDJ.Com.

Throughout ten years as an exhibitor at MB conferences, we at ProDJ.Com grew to know a lot of what went on and why they were so successful. So that is why we have done what we have done this year. We are improving upon the "just average" elements of the show, and pumping up its strong points to make them even stronger.

Musical Guests and Nighttime Events

Before the show, on Monday night, DigiGames host a welcoming party with trivia, music, prizes and other high-energy fun.

Building on last year's Chubby Checker appear-

ance, we have progressed from oldies to Retro 80s/90s by bringing in Tone Loc and Freedom Williams of C&C Music Factory. These artists will be performing as part of the newly revamped DJ All Stars show on Tuesday night, and are sponsored by the American Disc Jockey Association and NorthernLightFX.

On Wednesday night, a Mobile Beat show tradition, the American DJ Customer Appreciation Party, will rock the Riviera. This is always a major highlight, as American DJ creates an awesome club atmosphere where you can party off the hook.

If you arrive in Vegas early, don't miss the Welcome Party on Monday night and the opportunity it provides to reconnect with your DJ cohorts before the show revs up to high gear. Plus, throughout the show, chances to network will be abundant.

Speakers and Presentations

What always impressed me about past Mobile Beat shows was seminar attendance and attention given to the presenters at the Mobile Beat Conference. I have never seen more than 250 people at the keynote of any other national or regional DJ conference, while at MB events, usually more than 1,000 DJs have their ears and eyes glued to the keynote speaker. That tells me that this is the place to be

THE LONG AND WINDING ROAD

By Mike Buonaccorso

From its beginnings in 1996 as the brainchild of a trade show producer wannabee in a small town in western New York, to dreams from the cornfields of Iowa, to the glamour of the Las Vegas Strip, the *Mobile Beat* Las Vegas DJ Show and Conference has had a long and colorful history.

From Show-in-a-Show to Going It Alone

It actually began in January of that year, when *Mobile Beat Magazine* was given a small role in the mega-sized Nightclub and Bar Show. That role was to produce a "conference within a conference," which would appeal to DJs and club owners. It turned out to be a success, but due to the diversity of the huge NC&B show, it was decided that a dedicated DJ event would be more appropriate, and would potentially draw many more DJs from around the nation.

The first location was a conservative pick: the Crowne Plaza Hotel, a non-gaming facility off the Las Vegas Strip. Our first solo attempt was rated highly by many in attendance, but it showed that our growth was clearly ahead of our professionalism. Publishing magazines and producing trade shows were definitely NOT the same animal!

Showing Growth and Maturity

So it was off to trade show boot camp, to glean from experienced professionals in the field. Mobile Beat was now ready for the major leagues, and produced the first of seven consecutive Mobile Beat

shows at the Tropicana Resort and Casino, which ran from 1998 to 2004. The Tropicana stay brought out some of the best in the DJ profession, year after year, as well as music industry participation by MC Hammer, Alabama's Jeff Cook, Billy Z, Bob Carlisle and many more. Mobile Beat also provided the setting for several American Disc Jockey Awards shows.

Anticipating the implosion that never happened, the Trop told us in summer of 2003 that we'd need to find a new home. With reasonably priced hotels being replaced by unaffordable mega-resorts, the search led us to the legendary Stardust Hotel, but it was by no means our "last resort."

Down the Road

A major milestone in MB history, the combination 10th anniversary/100th issue show was held at the Stardust in 2006, and the warmth and old Vegas style of the property won over many of the attendees. But, alas, after two years we found that the hotel's days were truly numbered. In the early morning hours of March 13, 2007, the Stardust ended its own 48-year run on the Las Vegas Strip in the ultimate cloud of dust.

For our most recent event, under the new management of ProDJ Publishing, MBLV07 was the scene of something new...as in hotel and location. The South Point Hotel's doors had been open only 13 months when the throngs of mobile entertainers arrived at a sparkling new property and enjoyed a little break from ground zero of Las Vegas action, while we also welcomed a dance music icon, Chubby Checker.

And here it comes...Show Number Twelve! We've come full circle, landing back at the center of the Strip in 2008, at the classic Riviera Hotel. As you can see elsewhere in this issue, it promises to be another exciting event...the tradition continues! **MB**

for people who really want to learn and improve their businesses.

With that in mind, this year we hope to capture your imagination and inspire you to greater business conquests with keynote speaker Jay "Guerrilla Marketing" Levinson, who has sold over 15 million copies of his various books on Guerrilla Marketing techniques. Check out the interview that I had the pleasure of conducting with Mr. Levinson on page 30.

Our show producer was given the task of improving upon something that was already tops in the industry. That meant finding the top industry speakers to bring new insights to our hungry audience of experienced and rookie performers. I feel that he has done an excellent job at such. While there will still be changes and additions to the schedule, you will find what is set for now starting on page 33. You can always find the most up-to-date schedule at MBLV08.Com.

The Exhibit Floor

As far as vendors, we have already gone way beyond where we dreamed it would be this year. With an exhibit floor more than half sold out and still four months to go before the show, sales director Andy "Cubbie" Powell has brought in tons of new exhibitors to the floor, with products and services that are perfect for the professional mobile disc jockey and DJ service owner. Returning are man-

ufacturer favorites like the American DJ Group of Companies, the GCI Technologies family (including Gemini and Cortex), Chauvet, Odyssey, Denon, E-V, QSC, Pioneer, Marathon and Yamaha. Great dealers are also signed on at this point, such as NorthernLightFX, Six Star DJ and LimeLightDJ Supply. A full list of exhibitors that are signed on as of this issue's press time starts on page 35.

Going to the Show

All of this will be available to you as a full conference pass holder. Passes cost \$199 until the end of the year, \$229 until January 31st and \$249 on site. Exhibit-only passes are available for only \$60 or as complimentary thank-you's from many of our exhibitors with whom you already do business. But remember, exhibit-only passes are just that: only admission to see the exhibitors on the tradeshow floor—NOT the seminars. If you are investing the time and money on airfare and hotel to come to the show, be there for the whole show. Don't just build your DJ gear collection with the latest and greatest innovative disc jockey equipment and services, but also grow your business through seminars, enrich yourself through networking and have fun at night with more than 1,000 of your closest colleagues.

Enjoy the rest of this preview guide to the MBLV08 show... and we'll see you there! **MB**

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MOBILE BEAT

MAKING THE MOST OF YOUR SHOW

A brief guide to getting everything you can out of the main event

Whether you're a trade show rookie or a seasoned veteran, a conference/trade show presents one of the best opportunities out there to improve your worth through increased knowledge. The Mobile Beat DJ Show and Conference can be your personal fountain of knowledge on many fronts, and 2008 could prove to be a turning point for your company. More than one DJ has come away from the MB show with enough ideas to fuel an entire year of successful change.

As entertaining as it can be, maximizing your time to gain the true value of this opportunity can be hard work. Ever hear the saying, "If you get just one idea from the show it was worth it"? Don't believe it—if you come away with only one idea, you're doing something wrong! The benefits you stand to reap are directly connected to your own efforts.

Here are a few tips that can make your experience more meaningful:

- 1 Preparation for the best education. Set priorities in advance of the

show. Review the schedule before getting there and make a plan. Pre-select and attend the seminars you know make sense for you, or think out of the box and attend one that doesn't relate at all to what you are doing now. Keep good notes! Also, be aware that many Mobile Beat speakers offer optional materials for a fee, to supplement their presentations. It's another opportunity to stock up on information over and above what you already gathered. Visit the show bookstore.

- 2 Dress for Success. Wear comfortable shoes, and dress according to the image you want to present to the world.

- 3 Stay Central. Plan to stay at the host hotel: You may find a cheaper room elsewhere, but for logistics it usually just isn't worth it. Riding in an elevator to a seminar beats riding in a taxi cab. (Actually, the money you save on transportation might just cancel out the small added cost of staying "on location.") Plus, it is a key factor in getting the space needed to produce these events, and keeping it, from year to year. Hotels don't like giving up their function areas to groups who don't plan on staying there.

- 4 Network! Meet new people! Develop contacts! Let's face it, most mobile entertainers are card-carrying extroverts, so this is your ultimate chance to swap stories, ideas and encouragement with your fellow performers. Improve your visibility amongst your peers, but do it in a positive way. No one has great memories of the complainer, but they'll remember the helpful advice you were willing to offer, or the compliment you paid.

- 5 Explore the Floor. When the exhibits open, see who and what is there. Support the show exhibitors—they are the ones who make this event happen. Leave at the end of the show with a full understanding of what every exhibitor had to offer, and if you don't make a purchase on-site, patronize them in the future. Pick up lots of information. Whatever you do, don't get home only to glance at the program guide and discover something you missed!

- 6 Be Prepared to Share. Don't forget business cards, literature, and other tools. And don't leave your camera behind. You never know when or where a Kodak moment might hit!

- 7 Post-Show Unloading. When you return from the show write a summary of what you've learned and accomplished. Note any insightful information you gained as a result of attending the show and take immediate action! If other DJs work for you, distribute copies of this summary to those who did not attend the show.

- 8 Swift Show TV ProDJTV will be updating attendees as to what is coming up later in the day, plus demos, commercials and more! Powered by Swift Elite 4.0, it will be fed into the seminar rooms, the exhibit floor and in the hallways.

In summary, learn, investigate and network, network, network. Capitalize on the opportunities the show presents to improve your career and your visibility. Make the most of your investment in attending. Have fun, but do it in moderation. Remember your real reasons for being there! **MB**

ATTENDING FOR YOUR FIRST TIME?

Join Show Producer Mike Buonaccorso and *Mobile Beat* Publisher Ryan Burger on Monday night, February 11, for a special welcome at the First-Time Attendee Reception. See the Program Guide for more information.

The American DJ Customer Appreciation Party...

...will be returning to the Las Vegas Strip on Wednesday night of the conference. Make sure to set aside the evening to for a **hot time** at the Riviera with the American DJ family, including American DJ, American Audio, Arriba Cases, Elation, and Global Truss!



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DIGIGAMES WELCOMING NIGHT

Come have fun with trivia, music, prizes and special guest appearances at the MBLV08 Welcoming Night Networking Event, brought to you by **DigiGames**. Rob Johnson of DigiGames will be hosting this evening of high-energy fun and socializing before the conference kickoff the next morning. Stay tuned for more details to come both in Mobile Beat Magazine and at www.MBLV08.Com!

Also... Make sure to be paying attention during the seminars and other events: Each night of the conference at 5:00 PM in room Capri 106, DigiGames will be conducting an entertaining conference trivia game with questions related to the day's events! Come on by and have fun learning! Prizes will be given out daily.



TIME IS NOT MONEY...

TIME IS LIFE

Ryan Burger, the publisher of Mobile Beat magazine, recently interviewed Jay Conrad Levinson to find out more about Guerilla Marketing and his upcoming keynote presentation at MBLV08 in Las Vegas. Ryan credits the techniques he learned by reading several of Jay's books over a decade ago—before creating ProDJ.Com—with getting him to his current level of business success.

Ryan Burger: Tell me a little more about the birth of *Guerilla Marketing*.

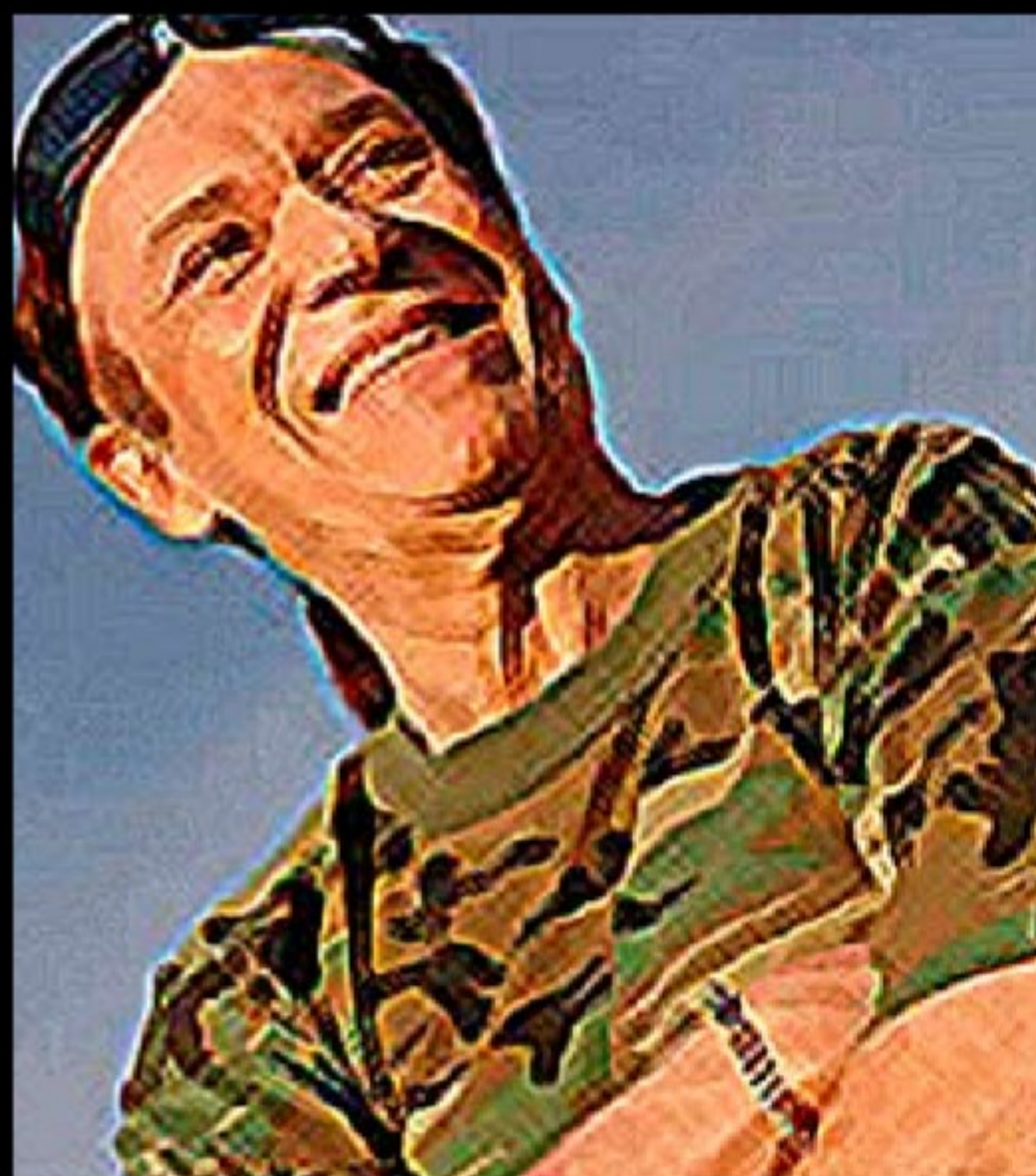
Jay Conrad Levinson: I was teaching at Berkley in the extension division and was teaching courses on running your own business. And after doing that for a few years, some of my students one day asked if I could recommend a book for them addressing people with big ideas but small budgets. I said I'd do it but I found there were no books at any library. There were no books on that topic in the early 80s, but I promised my students one. So I made a list of all of the ways I had been using as a freelancer in San Francisco to help other people achieve their goals and I had a list of 527 ways to market your business without investing your money—which was great content for them but a horrible title, so I changed it to *Guerilla Marketing* because guerillas have conventional goals but they have unconventional means. And that book would take on a life of its own and sell 15 million copies in 43 languages. It was nothing I had planned to do; it was something that was a response to a need.

RB: So the whole *Guerilla Marketing* concept is based on guerilla warfare in a business sense?

JCL: It's real combat that you are playing for keeps, playing for real money and it just doesn't cost as much if you understand it...make your investment primarily in energy and information rather than money. Most Guerilla Marketers are running successful businesses with marketing budgets of \$3,000 a year. They do it in a big way and are getting through to clients and lots of customers, and that doesn't have to cost lots of money. It's not about working harder, it's about working smarter. I have worked a three-day week from my home since 1971, practicing what I preach. I have built a big business and a major brand worldwide in *Guerilla Marketing* and I don't work harder, just smarter than I used to. And I'm writing books about that, because I think everyone should be doing what I'm doing: working from their home, doing the work that they love...and not working harder. I think that working harder is the key to doom but working smarter is the key to success.

RB: I can compare it to my own story, with working from home, spending family time during the days and more—but at the same time being an entrepreneur making a difference. But a lot of entrepreneurs work 70 hours a week and don't get to have a life.

JCL: Exactly. And some people think it's a lifestyle characterized by work-a-holism, seven days a week, and it's not. My books still point out the opposite of that is true. Time is NOT money, time is life!



RB: After so many people have read your original book, this spring you released the fourth edition; tell us a little more about it.

JCL: That edition is almost totally revised because from the third edition because in the eight to nine years since it was published, technology has become such a big part of marketing. And the less you really understand how to use technology on the Internet, the more you are going to be falling behind. This book is not about technology, it's about marketing, but it shows how technology and the Internet touch almost every part of marketing. It talks about the important attributes you have to have...attributes of really successful companies...It's a book that brings *Guerilla Marketing* into the present and the future, and it's going to open a lot of eyes—including myself, as I realized through reviewing the book that it has so heavily moved towards technology, because that's part of marketing.

RB: You have recently co-written two other books on technology with Charles Rubin. How is this one different?

JCL: I go into more detail of the technology such as autoresponders, email audio postcards. Technologies like those that aren't very well known yet but are easy to use and can really

ProDJ Showcase Reaches for the Stars

Tuesday February 12th, 2008, will bring a new scene to the Mobile Beat DJ Shows, with the debut of the **ProDJ Showcase**, brought to you by the **American Disc Jockey Association** and **NorthernLightFX**. The ProDJ Showcase, formerly known as the DJ All Stars, will feature mobile entertainers who have auditioned for a panel of past DJ All Stars on Monday. The P-R-O in the ProDJ Title is all about PRO-formance, which is what it will take to get to the Final Four and win some great prizes!

Requirements for the performance: Maximum of 10 minutes of total stage time, including setup; supplying musical and/or video tracks to Showcase staff in CD, MP3 or MPEG video format; Use of no more than three wireless microphones (one headset maximum); must be a registered attendee of MBLV08—a tryout does NOT include complimentary admission.

The judges will contact those with the most interesting proposals in advance, to appear at an audition on Monday for the Final Four spots. All Monday tryout participants will receive a complimentary one-year subscription to Mobile Beat. The finalists will be announced Monday night at 9 PM at the Welcome Party.

Presenting the Final Four...Doors open Tuesday night at 8 PM, with the competition starting around 8:15. Freedom Williams of C&C Music Factory will perform at 9:15, with the winners being announced after Freedom; a performance by Tone Loc will close the night. Judging will be done completely through audience participation, via SMS messaging voting provided by **Text-Live**. Via text messaging, each attendee will be able to vote for their favorite performance. The winner will receive a large package of prizes supplied by show exhibitors. All runners-up will also receive prize packages.

How to Participate: DJs or groups interested in auditioning should send an email to prodjshowcase@mobilebeat.com, and include the following information: name of company, lead staff member, e-mail address, website URL (possibly including a video of the performance), and phone number, along with a maximum 25-word description of performance. No phone calls, please! All acts must be clean and appropriate for performance at an event such as a corporate party, school dance, bar/bat mitzvah or wedding; acts not following these requirements risk immediate disqualification.

Many more show attractions to be announced soon. Make sure to check out MBLV08.Com for the latest details!

make a difference in someone's marketing campaign.

RB: *It's been said that anyone with \$2,000 can look like the biggest business in the world. This can be done deceptively, but it can also be used by small businesses to compete with the big players. Can you comment on that?*

JCL: That's the truth—that's exactly it. Because that's all it really costs to appear like a big spender without the need to spend big. Then you just have to back it up with results. It's always going to be about quality and service! No matter what you are doing with the marketing, you have to offer quality. It's not about what you put into your product, it's what they get out of it; and first-rate service—service being whatever the customer wants it to be. Service has nothing to do with how it has been practiced in the past; it's anything the customer wants it to be. Once businesses get that idea through their heads they will see how easy it is to earn a lot of money.

RB: *What is your experience with mobile DJs?*

Jay: I've never seen a bad DJ, and not just at weddings; we see them at conventions where we are speaking. My wife threw a birthday party for me about five years ago and hired one and then she did the same a couple years later. I just showed up at the party and heard the

music and thought "Who is that guy?" She took it on herself to get one, and it was painless with these guys, who were wonderful. We did it at a country club north of San Francisco and she asked the person in charge of guest services how you go about getting a mobile DJ. They told her: We have some we like and we'll make some recommendations. So whoever had impressed the club with their services got the business with us. Someone who was articulate and had their head on straight.

RB: *How about your presentation in Las Vegas in February...tell me about it.*

JCL: I start out by explaining what *Guerilla Marketing* really is and then go on to tell them how *Guerilla Marketing* is different from traditional marketing. Although I hate to think that *Guerilla Marketing* is becoming traditional marketing... [I'll share] twenty ways of thinking...the old fashioned way—[and how to] understand that this is what is happening and that they can change and move their companies into the future to find more profitability.

After that I talk about how the people that are doing *Guerilla Marketing* successfully have specific marketing traits in common. We keep looking for exceptions but we never have found them. It turns out you have to have these to run a successful marketing program. So I go through the

personality characteristics of a *Guerilla Marketer*. Then I talk about what I consider to be the most important thing I have to say:

Seventeen words, each one representing an idea which, if people can get and understand, they'll be able to make adjustments in their company that are going to mean an enormous amount to them in the area of profits. Everything we say is oriented toward making them more able to earn higher profits, not by working harder but by working smarter. Finally we cover what I call the *Guerilla Marketing* attack: We have devised a 10-step program to launch and succeed with a *Guerilla Marketing* attack! It's just ten steps, with all but one being simple. I'm going to tell the DJs, how to launch an attack, and how to succeed with it.

They're not just going to get theories—they are going to get specific things they can do the next day when they get home from Las Vegas, to immediately start bringing more activity to their business. Everything I say is geared for them to take action immediately and toward getting results really fast. **MB**

*Jay Conrad Levinson will be the keynote speaker at the Mobile Beat Las Vegas DJ Show and Conference, speaking on February 12, giving two presentations. For more on the show, go the www.MBLV08.com. And make sure to check out more information on *Guerilla Marketing* at www.gmarketing.com.*

MOBILE BEAT

Seminar Sneak Peak

Seminars at the Mobile Beat DJ Show have a reputation as the best, most informative sessions available throughout the industry, featuring the highest caliber of speakers. We always strive to present you with the best possible selection of topics, with something for everyone from the novice to the seasoned veteran. Here's a look at what's in store for MBLV08...

NOTE: This is a partial list—check back often at www.mblv08.com to see newly added seminars.

KEYNOTE 1: GUERRILLA MARKETING, JAY CONRAD LEVINSON

When Guerrilla Marketing was first published in 1983, Jay Conrad Levinson was considered a pioneer with his innovative, take-no-prisoners approach to marketing for the small- and medium-sized business owner. Guerrilla Marketing has become a landmark book, translated into more than 40 languages, for one simple reason: it works—like no other marketing—to maximize your profits and minimize your investment. Small and large businesses alike have applied the principles of guerrilla marketing because of their simplicity, common sense, and record of being proven in action. One of the main reasons that businesses fail is lack of marketing insight. Guerrilla marketing provides that insight. During Jay's first presentation he will clarify marketing, excite and inspire the audience with stories and tactics of guerrilla marketing, and create an aura of excitement at the opportunity to breathe life into his techniques immediately.

KEYNOTE 2: GUERRILLA MARKETING...ATTACK!, JAY CONRAD LEVINSON

Jay will go into the 100 weapons of guerrilla marketing, prove that marketing is now a science, and delve into the personalities of successful guerrilla marketers. He'll reveal the key secrets of guerrilla marketing, the truth about online marketing, and the steps required to earn serious profits with a guerrilla marketing attack. A blend of stories, encouragement and case histories from Jay's career, seasoned with an extra helping of humor, Jay's presentations will be enjoyable while helping you improve your DJ service's marketing efforts!

CRITICAL FEEDBACK, RANDY BARTLETT

The single biggest potential money-making tool in every DJ's rig is the microphone. When used properly, the microphone will allow you to control the pacing, emotion and energy of the event. Learn how to use this valuable piece of gear as it was designed: as a tool, rather than a weapon. Learn how to own the room in a few seconds, using only a few well-chosen and well-delivered words, and to continue to command the respect and admiration of the guests (your future clients) throughout the entire event.

TAKE SOMETHING OLD AND MAKE IT NEW, MANNY OTERO

Designed for smaller market mobile DJ/s/entertainers and corporate entertainers, this program will show you how to create your own unique entertainment elements for weddings, corporate events and private parties. Manny Otero, owner of InSane Diego Productions in San Diego, CA, has found a formula to create new ideas from old ones that will enhance your performance and bring you new business from both old and new clients.

GET IT DONE RIGHT...GET IT DONE NOW!, PAUL KIDA, THE DJ COACH

Your clients deserve the best...so give it to them! Learn how to focus your efforts to run a successful business while providing outstanding service. Find out how to avoid the "Time Trap" by using each moment for maximum effectiveness. Come and experience how you can strive for excellence, how taking care of the "small things" will increase your productivity and your profits!

MOBILE REMIXES AND REPAIRS, RUSS HARRIS

Want to lean how to clean up that vulgar or borderline-dirty song for you're under-13 crowds or to keep grandma from blushing at your future events? Whether it's actually making a PG version of NIN's "Closer" or cleaning up that good ol' "P&**yWagon" from "Greased Lightning," DJ/producer Russ Harris will show you how to open a song up on the computer and edit it like the pros do, for use at future events without worrying about any aftermath. Wish you had a permanent version of a 32-beat intro to "Come On Eileen"? Russ will show you how to stretch out an intro or outro to any song, without ever having to use mechanical looping. Need a better kick drum to run throughout Sean Paul's "Get Busy"? He'll also show you how to lay an additional kick drum over the same track without missing a beat...and voilà: a do-it-yourself remix!

DJS SAY THE DARNDDEST THINGS!, PETER AND LISA MERRY

Every day we say things without really thinking about why we say them. Things like false assumptions, negative self-talk, inflated self-perceptions, catastrophizing, over-generalizations, and so on. Peter Merry will share examples of how these kinds of verbalizations are truly stunting our chances to achieve success, and will provide steps for replacing these "motivation killers" with empowering assertions. Peter's wife, Lisa Merry, who holds an MA in Clinical Psychology will be giving a humorous "analysis" of the various "psychoses" that were plaguing Peter's earlier efforts at success—psychoses that have proven themselves to be far too prevalent in our industry when "DJs say the darndest things!"

ON THE
SIDE
TRACK

“THE \$5,000 WEDDING ENTERTAINER”, KEN DAY

Here you'll find an introduction to tools, practices, and concepts that will change your DJing life forever. Ken will provide explanations and potential applications of principles for success that he and others have used to leverage large profit margins in the wedding entertainment industry. The goal is to help DJs develop those same capabilities for themselves. Attendees will gain the insider knowledge they need to set themselves apart, and a unique understanding of what it takes to become a \$5000.00 per wedding DJ/Entertainer in any market.

CHANGING PUBLIC PERCEPTION 2, LARRY WILLIAMS

Here is a detailed look at the important social matters of the DJ profession and their effect upon public perception. Nearly every aspect of our demeanor, sales presentations, business practices and performance qualities are scrutinized by the public at large. This seminar will detail specific and useful concepts you can apply to build a more positive response in the forum of public opinion.

HOW'S YOUR IMAGE?, K.C. KOKORUZ

The subtitle of this seminar is: "If it doesn't make dollars it don't make sense!" Entertainment marketing expert K.C. KoKoruz answers the question (specifically for DJs): What is effective marketing and how is it achieved? A discussion of styles of distinctive marketing, some you may already be using and can improve on, and some you may not be using yet, but should be. This seminar will cover bridal marketing, the most effective use of direct mail, telemarketing and much more!

HOW TO EMCEE A WEDDING RECEPTION, TOM HAIBECK

Wedding DJs can add a whole new revenue stream to their businesses by expanding their scope of services to include "Professional Wedding MC." Rather than agreeing to emcee the wedding as a no-charge "throw-in," why not add an additional fee to your invoice for your professional services as a wedding MC? Tom Haibeck, author of the bestselling books *The Wedding MC handbook* and *Wedding*

Toasts Made Easy, will walk us through the key planning points every wedding DJ needs to cover in order to do a great job as MC (including tips on how to brief the people making wedding toasts, and how to avoid "The Wedding Toast from Hell"). Don't miss this one!

COMMUNICATING SALES SUCCESS, JORGE LOPEZ

How do you present your services to your prospective clients? These days there are a lot of possibilities: postcards, website, brochures, phone calls, e-mails, video demos, etc. What do you say when you meet or speak with them? How successful has it been for you? In this seminar you will learn how each person prefers to receive their information, what is important to them, and why. Discover what you are doing and not doing that is causing your prospective clients to say "We'll get back to you" or "We just need to check out a few more companies." Learn what to do or say that will help you to close more sales on the first meeting. Learn how to deal with different situations and create better rapport and trust...which will help you to book more business!

SPONSORED SEMINARS

ADJA NATIONAL MEETING

Hear how the ADJA has been shaping the future of the industry and about the latest membership benefits. If you're not a member of a DJ association, you should seriously consider being a member of the ADJA. Find out why more recognized leaders in this industry belong to the ADJA than any other.

THE CORTEX EXPERIENCE, GCI TECHNOLOGIES

An hour-long seminar that will answer all of your questions about "going digital and dumping your CDs." From ripping your music to creating multiple playlists, the specialists from Cortex will demystify the confusion and teach you all the ins and outs of their revolutionary digital music controllers.

THE ULTIMATE INTERACTIVE VIDEO EXPERIENCE!, TEXTLIVE.COM

An introduction to Text to Screen production for video events. This seminar will show VJs how they can connect with their audience and take their video events to the next level.

INTERNET POWER SEMINAR, DJ INTELLIGENCE

Action-packed power seminar that is a must for all DJs, whether you have a major web presence or none at all. Discover how to harness the unbelievable strength of the web and significantly increase your online inquiries and bookings. Learn everything from basic essentials to cutting-edge technologies to supercharge your online presence and streamline your business. Full interactive demos.

THE DJ AS DJ TRAVEL AGENT, ZIP2TRAVEL.COM

As a DJ Travel Agent, you can significantly increase your bottom line well into the future. Honeymoon registry, car rentals, hotels, flights, limousines and flowers are just some of the services you can provide along with your regular DJ entertainment services. Having established a successful DJ travel agent relationship with the wedding party and guests will likely produce travel and travel-related bookings long into the future with little or no effort on your part. We show you how!

DIGITAL MEDIA PRODUCTION, TEXTLIVE.COM

Engage your audience with dynamic video layouts that you can create in-house. This seminar will be a demonstration of how VJs can create dynamic layouts nad voting surveys, run trivia contestsl, and send out mobile marketing messages with the incredible and easy to use TextLive software.

SUPERCHARGE YOUR WEBSITE WITH GIGBUILDER/WEDJ.COM

Learn how to use Gigbuilder and put your website to work. We'll show you how to turn your website into a gig-booking-machine. Gigbuilder is the one of the world's most popular online management tools for DJ companies.



MAXIMUM ATTRACTIONS

MBLV08 is the center of excitement in the DJ universe this February... here are some highlights of additional features that are part of this year's event. More events will be added—check the show website frequently!

NEW AT THE CAFÉ

This year, **WEDJ.Com** is sponsoring and running the **Internet Café**, the place on the trade show floor where attendees can easily jump online and check email or otherwise utilize the Web. Managed in the past by ProDJ.Com, the iCafé has become a standard and useful MB feature.

"We decided that this year was a good year to pass the baton on to another industry member, just like when we started the iCafé at the Mobile Beat shows about five years ago!" says Ryan Burger of ProDJ Publishing.



VIPS SEE THE NORTHERN LIGHT

You can be a **Northern Light FX** VIP at MBLV08! Northern Light FX is offering you the opportunity to receive VIP treatment at the upcoming Mobile Beat show in February. All you have to do to qualify is to be an existing Northern Light FX customer prior to December 31, 2007 and an attendee at the 2008 Mobile Beat Show in Las Vegas—that's it. Your friends at Northern Light FX will then use their discretion in choosing 50 customers attending the 2008 conference to have VIP status.

VIP treatment will include VIP Seating at the Tone Loc/C&C Music Factory Concert, as well as a VIP autograph signing / meet-and-greet with the artists. More VIP treatment in the Northern Light FX Demo room as well. Details to follow! If you would like more information please contact Kat Carrlson, Northern Light FX Marketing Director at kat@northernlightfx.com or 888-660-6696, extension 16.



REMEMBER...

There is more to come on new seminars and discussion sessions, additional product demos to be found at MBLV08.Com, as the information becomes available. Also check out upcoming pre-show magazine issues for announcements.

NOT CONVINCED TO GO TO MBLV08 YET?

We'll check out www.mblv08.com and the new **YouTube** video for the Mobile Beat Las Vegas DJ Show, produced by Brad Feingold of the Mobile Beat staff. He has taken moments captured from the 2007 show and melded them to a fantastic beat by DJ Russ Harris (former Mobile Beat DJ All-Star and remix/club artist). Using Russ's track "Another Lifetime," the video shows many of the reasons DJs enjoyed the last MB show, and gives you an idea of the vibe you can expect at the Riviera in February 2008.



PARTY HIP-HOP + PRO DJ FACE-OFF = WINNING COMBO

Presented by the **American Disc Jockey Association** and **NorthernLightFX**, the **2008 Mobile Beat ProDJ Showcase** (formerly All Stars) evening will feature a performance by **C&C Music Factory** (featuring **Freedom Williams**), and the headliner, none other than the gravel-voiced **Tone Loc**, along with a pumped-up competition between interactive DJs, with voting powered by **TextLive** (For details on how to participate see page 31.)



Tone Loc soared from obscurity into pop stardom in 1989 when his hoarse voice and unmistakable delivery made the song "Wild Thing" a massive hit. He followed with the smash, "Funky Cold Medina." The album *Loc-ed After Dark* became the second rap release ever to top the pop charts.

Tone continues to log close to 100 shows a year, recently appearing with such artists as N'Sync, Chrsitina Aguilera, Britney Spears, Boyz II Men, Naughty By Nature, Coolio, Digital Underground, Sir Mix-A-Lot and others.

Dance/pop music group C+C Music Factory distinguished itself by having seven #1 Dance/Club hits in the early to mid-1990s, as well as several pop cross-over hits, one of which—"Gonna Make You Sweat (Everybody Dance Now)"—reached #1 on Billboard's Hot 100 Singles and R&B Singles charts. Freedom Williams is the lead singer from the group's height in the early 90s, and currently sings with his own DJ and vocalists. **MB**



ProDJ Showcase Schedule Tuesday, 2/12, 8:00 PM

- 8:00 - Doors
- 8:15 - Competition
- 9:15 - Freedom Williams
- 9:45 - Winners announced
- 10:15 - Tone Loc



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Successful Company Functions



Got the corporate gig? Make sure you understand your place in the party plan

By Mike Ficher

All hail the wedding reception. The mobile entertainment business would be a mere shadow of its current self without the revenue generated by the estimated annual \$50 to \$70 billion wedding industry.

Yet, while the significant majority of wedding receptions provide an almost formulaic system for performance execution, corporate gigs offer mobile entertainers an often different and varied set of challenges to fulfill the goals for an event.

For the mobile entertainer, in general, wedding receptions share consistent goals ("We want everyone to have a great time!"), similar performance expectations (vocal aptitude for introductions and activities, music programming for cocktails, dinner and dance) and relatively stable presentation (elegant attire, non-intrusive, sophisticated).

For corporate gigs, the goals are frequently varied (team building, motivation, reward, communication), performance expectations may be more demanding (dance instruction, games, skits, audience involvement) and the appearance and location more fluid (specific theme or more casual dress, occasionally uncommon or unusual sites).

Do the skills that serve a mobile entertainer well for the majority of events—wedding receptions—insure the greatest opportunity for success at corporate gigs?

Skills to Fill the Position

A wide range of entertainment talent, including public speaking, comedy, acting, MCing and dance instruction, will support your ability to meet and exceed the increasingly creative performance demands of a corporate event. Even company holiday parties are trying to undress from the strictures of the "get a hotel ballroom, load up on booze and dance" routine.

In the late '90s in the Bay Area, during the internet boom, I secured quite a bit of weekday work at company team-building events and celebrations, mainly due to my dance instruction and MC experience. Now my improv comedy and public speaking experience are creating event opportunities. What do you offer that allows you to support company goals?

Be realistic about your skills: If you do not possess a varied entertainment background or

extensive MCing background, take classes, attend workshops, and improve your chops so you can confidently fulfill the goals and demands of a corporate gig.

Interview Questions

When you secure a corporate gig, the conversations before an event are extremely critical to facilitating physical and mental preparation for a successful event...

What is the goal of the event? Ask the contact person what the company seeks to achieve from the affair. That information will guide you in preparation for and execution of the performance aspects of an event. Keep in mind that whatever you do as an entertainer must be in alignment with the company's goal for the function. To do otherwise will impact the attainment of the event goals and your ability to attract additional work from the company or, more importantly, the contact. Human resources—your likely contact point—is a very close-knit profession and positive as well as negative experiences are shared.

Learn what activities will happen at an event. **If audience involvement is expected, will dance instruction or engagement be appropriate?** If the client affirms, hire a dancer with exceptional people skills to assist. **Will a raffle occur?** If so, be prepared to suggest fun and efficient ways to give items away. But balance creativity with simplicity to insure the raffle flows quickly and effectively. Solicit an audience member to help if you do not have an assistant to help distribute items or pull tickets. If games are on tap to support team building, perhaps tapping Scott Faver's rich reservoir of game ideas will aid you at an event with a lot of giveaways. Know the "rules of the game" when entering the event and the op-

portunities for success are greater. (Find Scott's resources in the DJ Store at www.mobilebeat.com. —Ed.)

Who will attend? Will the event be exclusively for employees? Or, will the event entertain clients, suppliers, industry peers and/or family members? Frankly, an event with attendees outside of the company may be more challenging, simply because the goals may be more expansive than internal team-building, effective communication, or sales campaign motivation. You may not be the center of their entertainment universe, but simply a cog in a vast multimedia presentation with ambitious sales goals. Check your ego at the door and nail your moments.

Will you be the only entertainment? Many corporate events may feature varied forms of entertainment such as a band, hypnotist, motivational speaker, magician, improv comedy troupe, and/or dancers. Be a supportive partner in the engagement (you may often have to be the sound engineer, since mobile entertainers provide a sound system) and be ready to help as needed to ensure that all performances are successful.

For mobile entertainers with a variety of performance skills, corporate gigs offer a tremendous opportunity. Increase the chances for success by knowing the questions to ask and the answers to provide from your talent pool. **MB**

Mobile DJ, dance instructor, MC, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express mobile entertainment, based in Bend, Oregon. A four-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of the mobile entertainer since 1986.

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KEY TO MULTIPLYING PROFITS

Taking your business to the next level means offering more than just the basics

By James De Rosa



This year I passed my 29th year as a DJ. I've worked as both a club and event DJ and have seen many changes and advancements in our profession. In the beginning it was a fringe business that few people acknowledged and understood. However, over the past decade it has grown into an established industry that has been attracting new business people each year.

Like other growing industries throughout history, it has begun to mature and change. Also, competition has increased dramatically and DJs all over the country have started feeling the crunch of a tougher market with shrinking margins.

This is very common; every up-and-coming sector of business has struggled with it.

It's happened in the automobile business, computers, telecommunications and many others. As a sector becomes better known and understood, many more entrepreneurs try their luck and the market becomes saturated. Increasing competition drives down prices and squeezes profits.

It's a fact of business that cannot be avoided. The only way to handle it is to be able to change and grow with the industry as it changes and grows. Anyone who cannot adapt will not survive. Watching and reacting to the trends that drive an industry will show you how to adapt, and if you watch very closely you will see them before everyone else. The sooner you react and change, the more of the market you will capture and the more money you will make. It's just that simple.

Simple, yes...but not easy. It requires a completely new way of looking at your business. For years I thought of myself first as a nightclub DJ, then as a wedding and event DJ. When I turned 40 I began to feel that, possibly, I was reaching the end of my days as a DJ and began to look at my business differently. I realized that I had learned a great deal about the event business over the previous two decades

and that my knowledge was certainly worth quite a bit. Most of my performing had been at weddings and, as an MC and DJ, I had worked closely with hundreds of brides and grooms. I, also, realized that I had been working with many live music companies, photography studios, video production companies, florists and other event companies to help them increase their success. I had helped them grow their businesses; it was time to grow my own.

Are You Self-Employed or a Business Owner?

A few years ago I read a book called *Cash Flow Quadrant* by Robert Kiyosaki, the author of *Rich Dad, Poor Dad*. In this book he makes a great point that many "business owners" are really just self-employed people that are more interested in writing business to keep themselves working, than they are in building their companies. The truth is that a business should be created to give the creator a better life instead of keeping him or her working until they fall down. If your only concern is how you're going to get your next booking, then you are self-employed. Unfortunately, with all the changes happening in our industry, that

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is a difficult place to be. With the competition increasing, eventually your profits will be affected.

So how do you make the move from self-employed to business owner?

Offer Increased Convenience

I must admit here that the bulk of my expertise is in the wedding field. Though I have done every possible type of party you can imagine, weddings have really been my bread and butter. I have noticed that brides and grooms have been getting older over the past 10 to 15 years. When I started in the late '70s, the average couple was in their early 20s. Now, my average couple is in their late 20s to early 30s. They are busier now. Both are working and, though planning their weddings is important, so are the other aspects of their lives. They are looking for convenience and "ease of use."

I began offering other services and the response was almost immediate. As soon as I sold a client on my DJ services I could very easily move them into other services and increase my profits several fold with very little work. I created alliances with other vendors that sold different services. I experimented with several additional services. Some worked well, some were a disaster. I discovered three additional services that were perfect additions to a DJ company.

Live Music

Since the mobile DJ industry began to establish itself in the mid 1980s, live music agencies and party band companies have been hiring out DJs. They could read the writing on the wall and knew that DJs would become a prominent force in the event business. Smart managers figured if you couldn't beat them, join them (or have them join you).

Well, why can't DJs do the same thing?

Live music encompasses many different categories, and therefore many different ways to increase your profits. Though many customers like the energy and excitement that DJs bring to a party, they are still looking for the elegance and style that live music can provide. The latest trend is to have live music, such as a string trio or jazz quartet for the cocktail hour. It offers guests an added touch of panache initially, then once they have enjoyed the cocktail hour, they head into the reception for the party.

This is a great place to increase your bottom line. Most string trios cost from \$400 to \$500 for you to hire can be offered to the client for about \$1,200. Prices differ in different parts of the country, but there are great profits to be made, and the best part is, a sale such as this is very simple. You suggest the entertainment to the client and, if they show interest, you need a video to demonstrate the service.

Finding talent like this is also fairly simple. While you're working as a DJ at an event, simply look for musicians. Take cards and network. Everyone is looking for work. You can also build a collection of single musicians such as pianists, guitarists, violinists, harpists and more. As you build your file, you will be able to offer more services and increase your profits on every sale.

Photography

This type of sale is a little more complicated. There are many layers to selling photography. Unlike DJ or live music, providing photo services requires more time and knowledge. Also, unlike DJ or live music, the provision of services doesn't end when the event is over. As a matter of fact, when the event ends, the work is just beginning.

However, profits are also just beginning. There are several ways to make money with photography. Along with the initial sale, you can add on additional proofs, websites, prints and thank you photos and notes. Each additional product has its own profit margins and can keep adding to your cash flow for up to a year after the event took place.

Now, I don't recommend you get into photography on your own. It is a completely different skill and you must know what you are talking about. The best way to move into photography is to partner with an outside provider. My company, Bella Photography, provides photo services for other companies in our area. We provide our client companies with demo albums, additions to their own websites, sales training, and customer service follow up. Of course we also do all the design and album construction and provide prints of every size. When you create a relationship with a studio local to you, make sure they have the staff to be able to handle their own work and still provide your customers with good products and services.

Digital imaging has made event photography much simpler and creative. You can also work with anyone you choose from anywhere in the world because the pictures can be transported over the Internet instantly. Your options are almost endless.

Videography

Video is also a wonderful addition to your product list. It is simple to sell and provide and can add a nice chunk of money to your bottom line.

Unlike photography, video is easier to manage. Though you are still dealing with the client after the event, you are not dealing with additional steps such as creation of enlargements, bridal or family albums and thank you photos. It is also simpler to provide the finished product. Simply partner with a videographer you trust and that creates a good finished

product. Work out a wholesale price with them, then sell it at retail and keep the profit.

There are some steps you will have to take before you begin. First you will need demonstration videos. These videos are key. It is essential your video partners provide you with quality videos that are short (between 6-10 minutes), artistic and contemporary. When it comes to video, everyone is looking for the latest and greatest look. The editing must be tight and stylized.

You also need to decide how many different packages you want to sell. It's been my experience that the great majority of our clients consider video important, but not vital. By the time they make these choices they are looking for simple, easy choices. We offer only three packages, but seem to only sell two of them. You have to decide what's right for your clients and your part of the country.

Think Differently

Operating your business this way requires a different way of thinking. Instead of simply a DJ company, your business becomes an event services company. You are a consultant with years of expertise in a very influential and important industry. Most of your clients have little experience planning events and they are looking for help. By expanding your reach and depth of knowledge, you can be the help they are looking for. When you become more valuable to them, they become willing to pay you more. Also, your competition begins to diminish. There are simply fewer people providing this kind of multi-layered service.

There are many other services you can begin to add to your list of offerings. Some work better than others. Over time, as you begin to get more comfortable with this enhanced business, you can look into additional products. Floral and design services, limousines, and on-site event management are just a few. The list is long and grows longer every year.

Take a look at your business. Expanding your profits is simple but does take time and research. You have to understand your clients and the area of the country you live in. I live in the Northeast and some of the services we offer here, may not work for you. However, if you look around and study your market, you can diversify your business and move up to the next level quickly and profitably. **MB**

Jim De Rosa has been working as a DJ entertainer in the event industry for almost three decades. He has worked as a consultant for Marriott and Sheraton Hotels along with performing at almost 3,000 events. His company, Event Galleria, offers a variety of party services and he works with several other companies to help them diversify and grow. Check him out at www.jamesderosa.com.

Mobiles Helping Clients Go Mobile

By Anthony B. Barthel



DJ or band? That's a decision many of our customers make. And while many of us have become skilled at selling against a band, we also share the fact that—like bands—many of our contemporaries are part-timers who aren't earning a full-time income from their passion. So when Mary and Robert Loiselle heard about Your Travel Business they were skeptical about it being another form of Amway. But the more they heard about the business, the more they realized it was a huge opportunity for band members. And then their son announced that he was out of the military and was becoming a mobile DJ. That's when the idea hit them.

Mobile DJs deal with brides and other clients who regularly book travel not only for themselves, but often for large groups of people. DJs with their own travel web sites could capitalize on this and make money while also adding value to their service to their brides. And so, Zip2Travel was born.

"We thought it'd be great if, when they're working with a bride, that bride can book travel or refer her guests directly to the DJ's web site," says Mary Loiselle.

According to Mary, very few people ever bother going to a travel agent any longer. Yet the average American spends over \$3,000 per year on travel and the average person spends a whopping 10.9 percent of their income on travel.

The thing many people don't realize about travel is what a huge business it is. While the assumption is that it is used by people who want to simply go somewhere, there's much more.

"Imagine the wife who gives her husband a golf gift. She books the tee times on the site, books the airplane, the rental car and the hotel." That's just one scenario; there are so many more.

The web site designed for Zip2Travel by Your Travel Business (YTB) includes all sorts of packages, destinations and deals. Another great resource for brides is the honeymoon registry. Gaining in popularity, especially with those cou-

ples who already have established homesteads, the honeymoon registry allows the bride to easily set up a place where her guests can contribute to the honeymoon, in lieu of a gift that she'll have to return anyway. From here the bride can choose any destination, package or resort she wishes from the site. This alone has been a big hit with wedding clients and makes it easy to facilitate the honeymoon registry.

The Loiselles were at *Camp Mobile Beat* this summer and made a strong impression with their concept. YTB offers the opportunity to create your own travel website under their

corporate umbrella, turning a small amount of your time into an opportunity. Through the corporate infrastructure local travel partners, such as the Loiselles or any DJs who choose to become part of this system, get access to the resources of a large and growing travel resource on the Internet. But with a very small investment of time and money they also become a resource for friends, family and clients looking to book travel. (Think of corporate clients and the tremendous amount of travel that they do!) The system offers

CONTINUED ON PAGE 94

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married to the Web

Getting Hitched to the Right Kind of Site

Having a real web presence is not an option anymore

By Ryan Burger



I'll get straight to the point: Having a good website is really not an option anymore, in the mobile entertainment business, or any business for that matter. Having a professional one is a requirement. Whether your goal for your site is to bring in new, unique business or just serve as your home on the 'net, you need to have something decent up online.

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Full-service providers handle all of the pieces needed to get your business online, get traffic to it, and make your web presence successful.

Every year in increasing numbers, brides and party planners are going to the Internet as their first source of information when planning their events, simply because of its extreme convenience. They will continue to go to bridal fairs and wedding magazines, but most often, these days, the bride-to-be is surfing from her desk at work, casually thinking about her big day coming up; or a school event coordinator is looking for a DJ for the dance...on the Information Superhighway; or the HR director is logging on and searching as quickly as possible through as many DJs online as she can, to find one for the team-building event—and just like your resume when you were a job applicant, your website had better stand out from the crowd; or...you fill in the blank. In my opinion and those of many modern marketing experts, this is the #1 way to get new business and support current clients.

So, having a good site is a given. Let me present the options for hosting and creating DJ websites, by comparing them to types of wedding DJs:

The iPod® or Rent-A-Jukebox DJ Service: \$5-a-Month Web Hosting - Options like this are widely available, through providers such as GoDaddy and many others. Usually you will find services being rather minimal, with small server space quotas, a few basic templates (or none), and limited tech support. Like a professional DJ vs. a rented jukebox—where they both do the same basic thing (playing music)—this is the option that gives you the least amount of “performance”. However, this type of situation can work for people who can deal with the limitations or have small needs.

Normal DJ Services: \$10-\$40 a Month Web Hosting - By far the most popular option, this allows you the flexibility of doing completely what you are wanting to do. Either by using powerful templates like those offered with basic SiteBuilder hosting from WEDJ.Com or the EZDJWebsites.Com service, you will have the power to build a site easily. Additionally, full web hosting, like what is available from the MyDJService system (www.mydjservice.com) and others, allows you to totally build the site yourself or contract out for such services. For typical DJ applications, design teams are available from the hosting provider at a cost of usually \$60-\$100 per hour. When you go with a DJ industry provider, you will have access to professional graphic designers that often have experience in the disc jockey and wedding industry. The biggest thing to look for on this level of web hosting is a well-defined support system including support knowledgebases, and more

than just email support. Features like video tutorials and dedicated in-house staff are other things to look for when shopping for this level of hosting

Premiere DJ Services with Wedding Planning Services: Dedicated Hosting and More - This is the top-level service option: usually pricey, but you get what you pay for. In this area, ProDJ.Com really stands alone within the DJ industry, hosting more industry member sites than anyone else. Shopping carts, secure systems, and custom asp and php programming are all things are only available to you when a comprehensive web partner is on your team. This is like having a wedding planner involved and working with a hotel, executing all aspects of event planning. Full-service providers handle all of the pieces needed to get your business online, get traffic to it, and make your web presence successful.

Add-Ons to the Wedding Package - Just as many DJs upsell the additional items or services that brides often need, there are several other things that can be considered when setting up a website and determining what goes into it. Online interactive tools such as GigBuilder from WEDJ.Com, DJ Event Planner (www.djeventplanner.com) and DJ Intelligence (www.djintelligence.com) add interactivity with potential clients. Illustrating the growth of the web as the place to connect with clients, DJ Intelligence started as one DJ company's custom music search system that brides and party planners could use to plan their events. After hundreds of DJs began using the site, the company began developing a series of website tools. Many of which you will also find with the other services, these include music search and request systems, availability checkers, event planning forms, timelines, quote and booking systems and more. These tools can be installed on a site hosted almost anywhere and are dynamically driven from the developers' web servers.

Remember that when it comes down to it, it's all about the bride and groom (disc jockey service owner) getting what they want and paying what they want. Just as there is a DJ service out there for everyone and every type of event can be done at almost any price point, so goes the website market. From dedicated blade servers just for your company (costing hundreds of dollars per month), to cheap web hosters who will just process your credit card and give you your password, it's all about communication. Make sure you are getting what you want service-wise and are paying appropriately for it. **MB**

Content Is King

Internet users are spending nearly half their online time visiting content, a 37% increase in share of time from four years ago, according to the Online Publishers Association (OPA), based on a four-year analysis of its Internet Activity Index (IAI), a monthly gauge of the time being spent with e-commerce, communications, content and search.

“When the OPA created the IAI, our goal was to provide a reliable, ongoing measure of the time being spent with key online activities,” said OPA president Pam Horan. “For the last four years, the IAI has identified important trends in Web use and added to our understanding of consumer engagement online.”

According to the OPA's IAI, conducted by Nielsen//NetRatings, communications accounted for 46% of consumers' time online in 2003. A dramatic shift has taken place since then, with consumers now spending 47% of their time with content, compared with 34% four years ago. The 37% gain in share for content is followed closely by a 35% gain in share for search. However the total time being spent with search remains relatively low, accounting for just 5% of Internet users online time in 2007.*

“The IAI has identified a very significant and sustained trend in where consumers are spending their online time,” Horan said. “The index indicates that, over the last four years, the primary role of the Internet has shifted from communications to content.”

**FOUR-YEAR SUMMARY OF OPA
INTERNET ACTIVITY INDEX**

	Share of Time Online 2003	Share of Time Online 2007*	Share of Time Online Change 2003-2007
Content	34%	47%	+37%
Search	3%	5%	+35%
Commerce	16%	15%	-5%
Communications	46%	33%	-28%
Total	100%	100%	-

The OPA found a number of other important factors driving increased overall time spent online including a more accessible, and much faster Internet. The increased popularity of video. The improvement in search functionality, allowing consumers to more easily and quickly find the exact content they are looking for, increasing the likelihood they will engage more deeply with that content. The Web simply offers far more content than it did even four years ago, increasing content's share of time. Additionally, the rise of instant messaging (IM) as a key communications tool has been a factor in communication's reduction in share of time.

* 2007 includes January through May.

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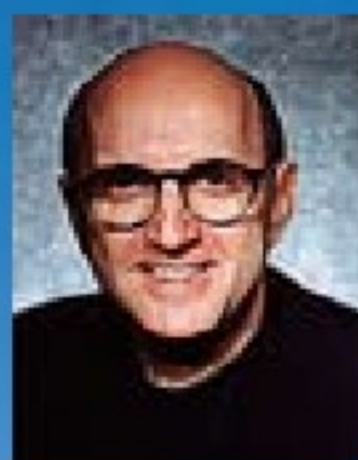


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WHEN TO QUIT YOUR DAY JOB

By John Stiernberg

Editor's Note: With this issue, we start "Business Chops™"—a new series focused on key business issues, tips, and techniques. This regular feature will feature the expert advice of John Stiernberg, entertainment technology industry consultant, author, and performer.

What Is Your Risk Tolerance Quotient? Many *Mobile Beat* readers have dealt with the ups and downs of the industry for many years and understand the constant ebb and flow of risks and opportunities. Others may be new to the business, working part time, or on someone else's payroll. Still others may be planning to go on their own or "quit your day job." In any case, you are managing risk in some way.

What's at risk in business? How do you feel about risk? Are you ready to pursue mobile entertainment full time on your own from a business standpoint? When can you quit your day job? This article addresses these issues and makes recommendations based on common sense business principles.

What's at Risk in Business?

Any business involves risk. Risk is the possibility of danger, loss, or some other negative conse-

quence. In any business—whether you work for yourself or someone else—your time, money, reputation, and self-esteem are at risk. Let's look at each of these briefly.

Time - You may spend a lot of time learning new skills (technical chops, business chops), establishing relationships, and working at the mobile DJ business before you achieve your financial or creative goals. How much time do you have? Can you afford to take time away from other things? Are you patient or impatient by nature?

Money - Starting and operating a mobile DJ business requires working capital—cash. Do you have enough? Are you willing to put your own money at risk? If yes, how much? If no, where are you going to get the money?

Reputation - Your reputation is what others say about you, your character, and your accomplishments. When you operate a business, whatever you do both in your business and in your personal life is subject to public scrutiny. How do you feel about that? Are you open to praise and criticism on a regular basis, or are you more private?

Self Esteem - Your confidence is an asset that needs to be protected. I'm not referring to vanity, arrogance, or exaggerated self-importance. I am referring to the need to have a positive feeling about yourself and what you do. In any business—especially a subjective and creative field like mobile entertainment—your self-esteem is always at risk. Some people are "thick skinned" or more resilient than others.

How Do You Feel About Risk?

Some people are very comfortable taking risks. Others are "risk averse;" that is, they consciously

avoid risk and are willing to accept lower returns (like less money or notoriety) as a result. Where do you fall on the risk spectrum? Let's do a brief exercise to start thinking about the topic more concretely.

In the table below, simply check the boxes in each category that make the most sense to you. Remember that there are no right or wrong answers, and that only you will see them, unless you choose to share the information with someone else. Also keep in mind that you can change your mind over time as conditions change. Here we go:

	Hate to Risk Much	Willing To Risk Some	Would Risk Lots
What's at Risk			
Time			
Money			
Reputation			
Self Esteem			

What's your risk quotient? If all of your check marks are in the first column, you are risk averse. That's OK, but indicates that you should look for work on someone else's payroll. If your check marks are spread across the three columns, you have more options, including going into business for yourself.



Just like practicing your MC or technical chops, developing your business chops will help keep you focused on your path to success.

Key Business Questions

As you analyze risk and develop your business plan, there are additional considerations to address before you quit your day job. Ask yourself these questions:

- | |
|--|
| • Is anyone buying what I'm selling? |
| • Is the market for what I want to do big enough to support my career in mobile entertainment? |
| • Can I get enough facts about the size of the market to satisfy my risk tolerance? |
| • Is there anyone else who is doing what I want to do successfully? Can I learn from them? |
| • Where will the money come from to live on and/or invest in my business until I'm getting paid enough to do it full time? |
| • Who will handle the business aspects of my mobile entertainment career: marketing, sales, accounting, and business management? |

When to Quit Your Day Job

If you are doing something else to make a living and would like to focus on mobile entertainment full time, this is the important question. If you're

already full time, the conditions below are still valuable to review and put in perspective. Here are three conditions to be met before you can "quit your day job" with confidence:

- 1** You have a business plan—written down and ready to share with others. (Editor's note: Planning is a primary subject of *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* by John Stiernberg—see bio notes below.)
- 2** You have funding to cover both business and personal expenses for at least one year. Once you have drafted your business plan and budget, you'll know how much money you need. Why one year? Because shorter than a year is not long enough work your plan, in most cases. You are likely to have revenue much sooner than a year, but having the financial support up front provides the confidence to move ahead and the cash in case a problem or opportunity arises.
- 3** You are comfortable taking the risk. Some people handle risk easily, others don't. There is no rule on how much risk to take, so don't feel that one or the other is the best way. Just determine how much risk you are willing to take, and proceed from there.

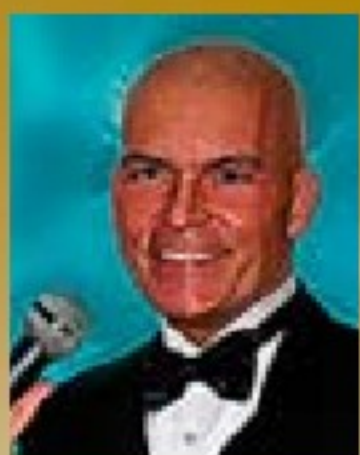
It helps a lot to have family and friends who are comfortable with your mobile entertainment

business idea too. Having that emotional support is likely to make things go a lot easier, especially on the home front.

A Final Thought

Don't quit your day job prematurely. Once again, the three conditions for full time focus in the mobile entertainment business are 1) you have a written business plan, 2) you have enough cash on hand to cover business and personal expenses for a minimum of one year, and 3) you are comfortable taking the risk involved in being in the business. If one of the three elements is missing, you probably are not ready to go full time. Why did you read this article? How did you get to this point? It is probably because you want to get ahead by some means other than trial and error. Just like practicing your MC or technical chops, developing your business chops will help you deal with the important decisions, and keep you focused on your path to success in mobile entertainment. Good luck! **ME**

John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* is published by Hal Leonard/Backbeat Books. Contact John via e-mail at john@stiernberg.com.



Going Full Time at Full Speed

Part 1: Points to ponder as you consider declaring your independence

By Michael Edwards

So you've decided to take the plunge and become a "full time" mobile disc jockey (cued "heralding trumpets" can play now). Finally...with the security of 9-12 months of contracts for future bookings all neatly signed with their deposits in the bank, you're feeling ready; confident and determined to make a go of it. You've always dreamed of DJing as your sole source of income: working only on weekends for pay that's equal to or better than a 40-hour day job and having the rest of the week to yourself...your own boss at last! How well I remember feeling that way. Let's call it the honeymoon phase.

Independence Day

I politely gave two weeks notice to the retail music store where I worked in early June of 1979. Yes, I realize, that's about two years before Beyoncé was born. Having played at local dances and parties part-time since 1973, I played my first gig as an official "full-time music professional" on the 4th of July, 1979. Independence Day indeed. Now, 28 years later, I can honestly say that it never feels like work when you truly love what you do for a living and I have no regrets at all. But before I paint it all as roses and butterflies, let me first divulge a few of the occupation's realities, perils and pitfalls before finally revealing the real secret of full-time DJ success.

Sweet Dreams Are Made of These

You will need to master a lot more than just DJ skills if you want to survive and also thrive full time in this business. Plan now to also become a combination of marketing expert, brilliant publicist and shrewd advertising executive. It would help to also develop superior computer skills, including proficiency with DJ sound editing and performance software, Quick Books or Quicken accounting software, FileMaker or other database software, MS Word and Photoshop. Add some internet savvy and an understanding of website design and the ins and outs of search engine optimization. (When you master that last one,

please call me, collect.)

You'll need to gain knowledge of the small claims process, and the parts of a legally binding contract and why each is important. You should work on developing powerful negotiation techniques (mostly for money bargaining negotiations with clients, since DJ hostage situations rarely occur) and you'll need to be good at "reading" people's minds over the phone before you've even met them. It also helps to cultivate relationships with lots of other vendors and every function manager in your area. You'll need to be very organized and keep database records of everything. It helps to have a DJ Master Schedule, a Past Master Schedule, a Client Mail List, a Function Halls File (with address, phone, directions and contact person) and a Vendors File (including photographers, video companies, Justices of the Peace, florists, bakeries and even other DJ companies). Suddenly, you're working 7 days a week, 12 to 16 hours (or more) a day. Eat healthy and work out regularly to stay fit, because sick days don't exist. For full-time DJs, it's no play...no pay.

About the Money, Honey...

Next, marry someone who loves you and music (hopefully in that order), and who accepts that you're never going to be there on a Saturday night. They'll have to understand that you're go-

ing to buy lots of stuff they don't think you need (voltage regulator, miles of cables, noise-gate/limiter/compressor, complete back-up system, a generator, etc). If possible, choose a spouse who also has a career they enjoy with an excellent salary, family health-care plan, dental benefits and a 401K. In general, to avoid most spouse-related business expense arguments, make sure you make a lot more money than your mate does and yet never mention it.

Cover Me

Be prepared to get liability coverage for yourself and each DJ you hire, as well as a good insurance policy for all your DJ equipment (good = coverage at home, on the road, at gigs and in a locked, alarmed vehicle, with no more than a \$500 deductible). Joining a DJ organization like the A.D.J.A. or the N.A.M.E. will make affordable DJ insurance more easily available. When I first started, these organizations did not yet exist and only Lloyd's of London (the oldest insurance agency in the world) would offer worldwide, any location "professional usage" coverage on my music collection and all my gear, at the astronomical premium of 25% of the total replacement value!!

The Name Game

When naming your DJ service, make sure it's not already the name of someone else's company

in your state or anywhere else you will be likely to perform. Check this fact out with your home town and state business records database first, then protect yourself by registering a trademark for both your company name and your logo. No, you can't trademark that convenient clip-art based logo! It's a cheap enough one-time expense to have your own logo designed, and it will help you be taken seriously by clients and instantly recognized amidst your "stock logo" competitors.

The same thing goes for your website: It's easy and free to check which website domain names are available by going online to register.com/domains to see if the .com domain name you want is available or already taken. Don't think you have to use your company name for your website domain name. If your business is called "Frank Furter's Amazing DJ Productions" (too long for a URL) you may prefer a domain name like www.HotDogDJ.com (which I discovered is actually still available at this time, if you think that name cuts the mustard).

Multi-Op Considerations

You may need to obtain a booking agency license (if you plan to eventually grow to be a multi-op DJ company). In my state of Massachusetts, it's not legal to act as a booking agent without a license and a \$1,000 surety bond. If you are going to have more than one system and numerous DJs, you'll also need to think about how you plan to recruit, train, equip, evaluate, encourage, reward and most importantly, keep your DJs.

As you work hard to expand and grow your DJ business, keep in mind that many great DJ

companies who spent years establishing close relationships with function facility managers have also painstakingly groomed and trained a staff of talented DJs who later suddenly quit. Now, they are your competitors who have worked regularly at all those facilities and know exactly what you charge. Without any remorse, recent defectors will then pull out all the stops to woo the function managers and quote slightly lower prices in an attempt to steal your established accounts. For this reason, many DJ companies require their new DJ trainees to sign a "no competition within a 50 mile radius for 5 years after termination" agreement before they will even hire them. File under "protecting your assets."

Takin' Care of Business

There are numerous pros and cons to having your own DJ employees as opposed to using only freelance DJ sub-contractors, who all own their own gear and music and are free to work elsewhere at will. A healthy number of exclusively employed "staff DJs" will create constant pressure on you to make sure everyone has enough work. If not, they'll walk. A staff of only freelance sub-contractor DJs means dealing with schedules that are not under your control. Every one of them may be booked already on their own when you get that call for a lucrative Saturday night wedding on a popular date next June. "Sorry," you're forced to tell the client, "but every one of our DJs is booked already for that date." This truthful statement creates an image of being a very busy and popular DJ service, but your company doesn't make a dime. Next time: More Important Points. **ME**

Do's Register your business (with city and state officials). Research your company's name, domain & logo first. Invest in a legal music library and DJ subscription service(s). Join a DJ organization and get liability and gear insurance. Sell yourself based on your talent, experience and value.

Don'ts Just print up some business cards ("Instant DJ"). Modify another DJ name with a slight change (ie: Acme Music, Acme Sound, Acme DJs, Acme To Go, etc. Copy someone's hard drive or download music illegally. Tell clients you are fully insured when you are not. Sell by putting down or undercutting your competition.

Michael Edwards is the owner of AllStar Entertainment, a licensed & bonded musical entertainment agency located in Andover, MA. A of the Mobile Beat Advisory Board and the American Disc Jockey Association, he was recently voted by former brides to the list of "Best of Boston" DJ services in The Knot magazine's "Best of Weddings 2007" national survey. Full-time since 1979, Mike is one of 20 AllStar DJs at his agency (www.getadj.com). Contact him at BostonsBestDJs@aol.com.



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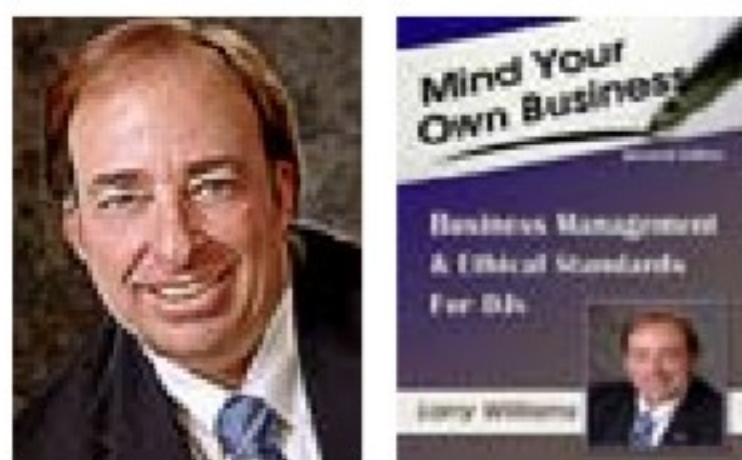
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WHAT THEY DON'T KNOW CAN HURT THEM!

Audience injury puts a spotlight on safety

By Larry Williams

For more than two years I have authored scenarios and helpful anecdotes designed to encourage readers to look at how DJs offer services in the same manner that a customer does. We have taken the time-honored customer service tradition of “the customer is always right” and retooled it slightly to “the customer’s opinion always matters.”

The negative perception of our services by the onlookers of our industry is detrimental to our success and longevity as business professionals and to the DJ industry at large. To achieve a higher level of respectability, we must demonstrate professionalism and sound business decisions at every opportunity.

Getting Burned...Literally

Earlier this year, I happened upon a situation that called one DJ’s business decisions into question. In February, I arrived at McCarran International Airport in Las Vegas for the *Mobile Beat* DJ Show and Conference. It was the Sunday afternoon before the show. After retrieving our luggage, my traveling colleague (Jeremy Miller, local ADJA chapter president) and I decided to grab a bite to eat at a Mexican restaurant in the airport.

We weren’t in Las Vegas for more than thirty

minutes when the unthinkable happened: We were overhearing a DJ horror story. As we stood in line excitedly discussing the upcoming conference, I thought I heard the word “DJ” from the family standing directly in front of me. I listened intently, and to my surprise I heard the word “DJ” and the word “hurt” about three times, as this father and mother were talking to their young children. I didn’t hear much detail, but they seemed to be discussing something that had happened the previous evening with their young daughter.

I couldn’t help myself—I had to ask. I apologized for eavesdropping on their conversation and explained to them that I am a professional DJ in town for a DJ convention. I asked the father, “Did you have a bad experience with a DJ last night?” He confirmed that and proceeded to show me his daughter’s index and middle finger, each with two huge blisters on the fingertips. He said that she had touched some lights the DJ had on his table at a wedding function the previous night.

I was astonished! It was all I could do to offer sympathy and explanation about how irresponsible it was to have something of this nature in direct accessible contact with children. They seemed genuinely appreciative for my concern.

In fairness to the DJs of Las Vegas, the family did mention that the incident took place at a wedding reception in a large city in a neighboring state. They did not point blame or seem vengeful in any way. They were simply a family discussing the situation that caused the injury.

Pointing Fingers?

I was immediately struck by the family’s perception of this incident. At no time did they just say

their daughter touched a hot light. They specifically said she touched “the DJ’s light.” Looking at this example, it seems reasonable to assume that the general public will associate matters that are within a DJ’s immediate control with the DJ.

Sure, there are many who would be quick to discuss the culpability of the parents. So what if hypothetically the parents failed in their job to watch their kids? Does this reduce, minimize or eliminate the DJ’s responsibility to keep people safe? I bet it doesn’t matter all that much to the person who just got injured!

Let’s look at this in another fashion. Suppose the injury happened to a grandparent, bridesmaid or staff worker. Would that eliminate our responsibility because adults should know better?

Here is something to consider. To many people, a light of this nature is simply a colorful lamp. It doesn’t have a flame on it like a buffet warming tray. It doesn’t have hot steam emanating from it like a coffee pot. Most people do not have advanced knowledge of the dangers that exist with DJ equipment. In short, it is unlikely that even adults would know better.

We may be the only ones at the party who know full well the dangerous heat levels that emanate from these lamps. This fact alone should be reason enough for every DJ to reevaluate their mindset regarding the responsible display of the devices that we place within contact of audience members. The proper placement of our audio and lighting equipment through responsible set-up procedures and the safeguards offered by liability insurance are vitally important in our efforts to offer a worry free environment to our audiences.

In the final analysis, culpability is a moot point. Whether or not the parents failed in their job to watch their children is irrelevant when you consider the knowledge we have regarding the dangers of our equipment, which far supersedes that of any customer.

Safely Building DJ Esteem

Again, it all boils down to perception. Regardless of how we view the culpability of the situation, the perception is that we are held accountable. If a bad request clears the dance floor, the negative response falls on the DJ. If a wedding reception drags because of another event vendor, it can still reflect badly on the DJ. The same is true for matters of equipment safety.

We possess the power to change public perception by our actions and sound business decisions. When we exercise safety and create an environment that leaves no question of our honorable intentions, we can then firmly establish our strong character, exemplary professionalism and project an image as responsible stewards of the DJ industry. **MB**

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing), with a second edition due out this fall. His new “Changing Public Perception” audio series is available at www.djlarrywilliams.com. A nationally recognized seminar speaker, he serves as a chapter director for the American Disc Jockey Association and recently took on the position of Public Relations Consultant for the national organization. In 2006 he was awarded the ADJA’s Michael Butler Humanitarian Award.

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We Help DJs
Build and Grow
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AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 3 ISSUE 5



Buying Time: How to Put More Hours in Every Day

By Michelle LaBrosse,
PMP®, Chief Cheetah and
Founder, Cheetah Learning



How often do we say to one another, I just wish there were more hours in the day?

Well, there can be. When you use Project Management techniques to your advantage, you can be singing the Rolling Stones classic, "Time Is On My Side."

1. Avoid the Long, Rambling

To-Do List. One thing that gets many of us in trouble is when we have enormous To-Do lists that have no prioritization, and they just continue to grow like a pile of laundry. What's dangerous about this, is that we get overwhelmed and the To-Do list starts to become the enemy instead of our ally.

2. Prioritize. At the beginning of every day, look at what you have to do and prioritize it. What's red hot and time specific? Do that first. What do you need to do today to move forward on some of your Big Hairy Audacious Goals? What's at your Bus Stop? These are things you are waiting for from others. What's on your passion list? This is what you will do to recharge your batteries and give you energy.

3. Eating Your Spinach. It is human to dive into what is fun, but think of all the procrastination time you save when you tackle the tough stuff first. It's like eating your spinach before you can have the hot fudge sundae for dessert. It's also important to tune in to the time

of day when you have the most energy. That's the best time to do your most difficult tasks.

4. Save Time for Murphy. When you over-schedule your day, you create stress for yourself because there is no time for Murphy's Law – the inevitable things that go wrong that we might not foresee. Try to leave at least two hours of your workday unscheduled.

5. Rebooting Your Brain. Sleep deprivation might have been a sport in college, but when you're working and trying to be effective in all aspects of your life, you need to get enough sleep. If you think of your brain as your own personal hard drive, it needs time to sleep to function at its best and keep all the data in the right places. When you're rested, you give your brain the white space it needs to do its best work. Nothing is a bigger time waster than when you're not in top form, and you have to keep doing the same things over and over again.

6. Know Where Your Time Is

Going. If you don't think you know where your time is going, spend a week logging it, and then evaluate the results. This simple exercise will often give you insight into what you should NOT be doing.

7. One of These Things Is Not Like the Other. When you group like tasks together, you can save an enormous amount of time and really get momentum going. Look at what you have to accomplish, and set up the flow

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so that it builds logically and saves you having to back track.

8. Make Technology Work For

You. If you feel like you're doing the same things over and over again, automate or standardize those tasks. Learn how to manage your e-mail so it is a productivity tool, not a time waster. If you find that you spend all day responding to e-mail, but not enough time completing tasks, you need to evaluate how you're spending your time, and build an e-mail culture that works for your team and organization.

9. Make Meetings Matter. Someone once told me about a CEO of a company in New Hampshire who had conference room tables with no chairs. The message was clear. Get to the point and make the meeting matter. Don't have a meeting if it can easily be handled in an e-mail or a conference call. Have a meeting when being face-to-face has an important impact on the outcome, and set the expectation that everyone's time is important so no meeting can be called unless there

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Buying Time

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is an agenda and a clear objective.

10. Stretch. Building in breaks for exercise and stretching is critical to maximizing your time and making sure your brain is working at its peak performance. We see this time and time again in our training, and that's why we believe strongly in integrating stretching and breathing into our classes.

11. Know Your Shine Time. If you're a morning person and that is prime time for you, make the most of that time and get up a little earlier to maximize your shine time. Likewise, if you're a night owl or get a burst of energy in the late afternoon, recognize your energy surges and take advantage of them.

12. Recharge Your Batteries with Passion. Passion creates energy. When you are passionate about something, whether it's fly-fishing or doing the tango, it helps you recharge your batteries. Make sure to leave space on your calendar for something that you love.

13. Don't Put Off Professional Development. When you invest time in your professional development, you save time because you often accelerate your career. Take the time you have to invest in yourself, and get your PMP® certification or take a Project Management course to beef up a skill set that will help propel you forward. Look at the options available to you – online and offsite – and commit to making every minute matter more. ●

Michelle LaBrosse is the founder and Chief Cheetah of Cheetah Learning. An international expert on accelerated learning and Project



Management, in 2006, The Project Management Institute (www.pmi.org) selected Michelle as one of the 25 Most Influential Women in Project Management in the World, and only one of two women selected from the training and education industry. Michelle is a graduate of the Harvard Business School's Owner & President Management program for entrepreneurs, and is the author of *Cheetah Project Management* and *Cheetah Negotiations*.

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ASK THE ETHICS GUY!

THE ETHICS OF APOLOGIES

By Bruce Weinstein, Ph.D.

Every day, it seems, we learn of an apology from a prominent executive, celebrity or political figure in response to an indiscretion of some sort.

Those in the public eye have an unfortunate tendency to apologize only after they have been found with a hand in the cookie jar. When this happens, it is only natural for a skeptical (or cynical) public to wonder, "Are they apologizing for their conduct, or simply because they were caught?"

To make matters worse, the wrongdoer will often use the passive voice in his or her apology: "Mistakes were made," rather than, "I made a mistake." It is more comfortable to use the passive voice here, but doing so relinquishes any sense of personal responsibility. It is a non-apology apology and is therefore not very meaningful.

Of course, it's not just those in the public eye who readily offer an insincere "I'm sorry." You probably have at least one such person in your life. It may be the person working for you who spends too much time making personal phone calls or surfing the web while at the office. Perhaps it is a friend who consistently cancels lunch dates at the last minute. Maybe you even find yourself offering apologies more than you should.

Regardless of the circumstances surrounding the need for the apology and whether you need to make one or feel you deserve one, the following questions arise:

- What makes an apology meaningful?
- Does apologizing make us look weak?
- How should you respond if you can't avoid repeating the mistake?
- What may we rightfully expect from someone who apologizes to us?

To answer these questions, it will be helpful to keep two ethical principles in mind: "Be Fair" (what I have called Life Principle #4), and "Be Loving" (or Life Principle #5). Recall that fairness or justice requires, among other things, that the punishment should fit the crime, and some forms of wrongful conduct are so serious that a mere "I'm sorry" isn't

enough of a response. To be loving and compassionate in our professional and personal lives calls upon a different set of skills: we should do what we can to honor a person's sincere apology, even though our anger pulls us in the opposite direction.

With these two principles in mind, I propose the following guidelines for giving and accepting apologies:

When You "Owe" An Apology:

- Admit your mistake quickly and take personal responsibility for it. Don't say "We made a mistake" when you mean "I made a mistake."
- Apologize first to the person you have wronged. That is the person who matters most.
- Speak from the heart. An insincere apology is as bad as no apology at all. People can tell when you really mean it, even if you think you're a good actor and can fool everyone.
- Realize that "sorry" is just a word. For that word to be meaningful, you must do your level best to avoid repeating the mistake. This means coming up with a strategy and sticking to it.
- Understand that a meaningful apology is a sign of integrity, not weakness. Anyone can blame others, or deny that he or she did anything wrong, or lie about what really happened. Only a strong, self-possessed person can own up to their mistakes, and only such a person commands true respect.
- Don't be afraid to ask for help. If you can't do something well on your own, invite others to work with you on the problem. If the problem is beyond your grasp, consider asking someone else to take it on, if it is appropriate for you to do so.

When You Are "Owed" An Apology:

- If someone has done something wrong and apologizes to you, accept the apology graciously. However...
- You are also justified in expecting the person to avoid repeating the behavior that required an apology in the first place.
- Depending on the situation, you might need to make clear to the other person what the



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Proud to be JUST a Disc Jockey ...Really?

By Peter Merry

In one of my recent articles, I pointed out how the complete role of the Master of Ceremonies involves considerably more than just making basic announcements.

Yet countless DJs are still more than willing to promote the MC role as a part of the valuable services they fulfill. But the hard truth is that most of them are not even remotely living up to the planning and directing portions that are implied by the title itself. They are merely serving as announcers...and masters of confusion. So imagine my surprise when I started hearing an outcry against such explorations of our real roles and the services our clients truly deserve and desire. One small-minded critic actually said:

"I want my wedding clients to plan their OWN weddings; I simply want to facilitate that their itinerary runs smoothly. For God's sake, let a DJ be a DJ!"

Well, if the person who said those words only wants to spin the tunes and be an announcer...then more power to them. Yet, I would question why one would ever want to attempt facilitating an agenda that was planned with no entertainment expertise. Seems like a surefire recipe for undue stress and mishaps that could have been prevented with proper help in the planning process from a skilled MC. But to make matters even more confusing, that very same DJ's website is selling their complete services with the following:

"Award-winning disc jockeys and emcees with 20+ years experience. Unlimited planning meetings with your DJ. You are always in control! Superior personal service makes your special day worry-free and FUN!"

So which is it? Are you going to be JUST a DJ? Or are you going to sell yourself as an "emcee" who will really only make basic announcements? Or will you help them plan their agenda from the entertainment perspective and work with the rest of the reception vendors to keep things moving smoothly while keeping the guests informed in a polished and personalized manner?

So...do you want to direct? Do you want to be the Master of Ceremonies? Or do you want to be JUST a DJ? In today's world, we can no longer have it both ways. This expansion of our services and broadening definition of our roles has more to do with what our clients want and need from us than it does with the titles and job descriptions we'd prefer to cling onto.

Our clients don't want a DJ. Yes, they may currently be looking for a DJ, but what they

The truth is most of our clients have never planned a wedding (much less an entertaining event) in their entire lives.

really want is a fantastic celebration and many of them are hoping we can help them make that happen. Unfortunately, as seen in the examples I have cited above, too many in our midst are selling a "special day" that's "worry-free and FUN" while also declaring that their clients should "plan their OWN weddings."

The truth is most of our clients have never planned a wedding (much less an entertaining event) in their entire lives. They need our help and they want our help, but until recently they have only had one person to rely on for that kind of help: the Disc Jockey. But as more and more of them become exposed to the true services provided by a professional Master of Ceremonies, they will begin to see the full value (and yes that means they will be willing to pay more too) in securing someone who is not only qualified to play music and make announcements, but can also serve as their competent and talented event director as well.

Another detractor of these ideas recently said:

"Look for ANY show or movie with a DJ in it playing for a wedding or school event. They have turntables or Pioneer equipment that looks like turntables. They are portrayed as a behind the scenes sort of service. They call them the DJ or the mu-

sic... In the eyes of our clients we are DJs or 'the Music'."

If you are tired of being treated like a commodity by pricing-shopping clients; if you are tired of not being able to fulfill your dream of becoming a full-time professional doing what you love; if you are tired of being booked with whatever is left over in the wedding budget after the chair covers, favors, and ice sculptures have already been purchased; if you are tired of hearing how important your role will be only to have the same clients request a discount because several other DJs were cheaper; then maybe—just maybe—it's time to start showing your clients how much more you can do to make their reception a success when you are serving as their professional Master of Ceremonies, as their Polished Spokesperson, or even as their Wedding Entertainment Director™.

Or...perhaps you are perfectly happy doing the least amount possible and are proud to be JUST a DJ. If so, then wear that title with pride; but do yourself, your clients, and the rest of us a favor and quit selling yourself as a Master of Ceremonies if you truly have no desire to fulfill all that the MC role requires.

The key to creating a better understanding of who we are, the full services we provide, and the real value of our skills and talents is to undersell and then over-deliver. We shouldn't be trying to just meet our clients' expectations. We should be consistently striving to exceed them. Sadly, for far too long, far too many in our industry have been overselling the services and results they will provide, only to under-deliver time and time again.

So I have to ask one last time: Do you want to help your clients create the best wedding reception celebration their friends and family have ever experienced? Do you want to serve as their competent and skilled Master of Ceremonies? Or are you content and proud to be JUST a DJ? ●



WHAT IS INTEGRITY?

By Bryan J. Dodge

The following excerpt is from David Cottrell's book entitled *Leadership... Biblically Speaking*:

The dictionary says integrity is the rigid adherence to a code of behavior which can be measured only by a person's actions. Your spouse may say integrity is total commitment and loyalty. Your team may say that it is doing what you say you will do. Your investors may define integrity as finding no surprises in your financials. Your friends probably say it is just being who you are.

Regardless of who describes it, integrity is a by-product of trust, which is a by-product of honesty. A deficit in trust and honesty can cost organizations millions of dollars in sales and profits. When people lose faith in their leader – productivity, job satisfaction and morale all suffer.

In our warp-speed world of computer

technology, when you install a new software program on your computer it will automatically run what is called an "integrity check" – a series of tests to determine if any part of the program has been lost or damaged. If any piece of the code in that program doesn't have complete integrity, the program as a whole can't be trusted. At best, you would have a program that wasn't functioning properly. At worst, using a program lacking integrity could cause you to lose valuable data or even damage your computer. So, the integrity check is vital.

But as the pace of business gains even more speed (thanks, in part, to the integrity of our computer programs), we are paying less attention to personal integrity. Here's an example: When it is discovered that a politician lacks integrity, we aren't surprised. In fact, we actually expect it.

Closer to home, many people are encouraged to do "whatever it takes" to



claw their way to the top and ignore personal and Biblical principles in favor of the big house in the gated community, the BMW and the Rolex. Some business leaders don't think twice about lying to get their points across.

And unfortunately, these so-called white lies accompanied with short cuts and "stretching the truth" are commonplace in our boardrooms...and often our bedrooms.

We have all made mistakes in our lives, but this day, this moment in time, is not about the past—it is about the future. Let past mistakes go so you can grow. Make integrity your focus in life not just at work, but at home as well. In this way you will begin to produce a better way. And that way is called...The Good Life Rules! ●

THE MASTER'S SERIES

Extreme Themes

By Scott Faver, The Game Master

Christmas Party, Holiday Party, Year End Celebration... With so many companies looking to be P.C. (Politically Correct) additional theme ideas for this year's company party can come in handy.

Traditional Themes include the decades of the 50s through the 90s, Motown, Hawaiian, Country, Sock Hop, etc...

Assist your client in selecting a theme, then transform their annual event from dull to dynamic! Offer them something more than just the usual eat/dance/win a prize/go home routine. Instead, design a theme party that affords your client Returns, Rewards and Results with elements of Infotainment that will completely personalize their event—filled with fun, games, dance, information, and entertainment that will leave their

guests saying "Wow, what a party!" (See www.thepartyfavers.com/returnsrewardsresults and www.thepartyfavers.com/infotainment.html for more details.)

Take a Wizard of Oz theme, for example. There are an unlimited number of options here. Through personalized design time with the party planning committee, a scenario that best suits your needs can be created. Here's is just one way to do it:

Dorothy	New employee
Glinda good witch	Head of H.R.
Wicked witch	Competition
Scarecrow	Department Head
Tin Man	Department Head
Cowardly Lion	Department Head
Munchkins	Good Thoughts
Monkeys	Bad Thoughts
Wizard of Oz	President, CEO...

The characters can be hired actors representing the above members of staff, or the actual employee themselves can represent the character and their positions in the company. Script their roles to communicate a fun story that resembles the Wizard of Oz in style and offers a meaningful message to the

team: new policy, new product, reinforce company rules, philosophy, respect for other departments, the value of team work...

Sample Story Line: Dorothy the new employee, has to follow the yellow brick road, which represents learning about the company and their policies. Glinda the good witch, head of H.R. (Human Resources) sets Dorothy on her path to becoming a great employee. The Scarecrow, Tin Man, and Cowardly Lion represent different departments or desirable employee virtues. When Dorothy reaches Oz she gets to meet the Wizard—the boss, CEO, or president of the company. Happy ending!

For more theme party ideas including Survivor, Circus/Carnival, Detective, Arabian Nights and more, visit: <http://thepartyfavers.com/maillistform.html>. ●



Customer Motivation: The Beckwith 40

By Harry Beckwith

Beginning in the sixth grade at Nehalem Upper Elementary, when I read Vance Packard's *The Hidden Persuaders* three times, I have spent 45 years trying to understand what motivates people—particularly why they choose one product rather than another seemingly identical one.

I have arrived at some firm conclusions—including, as you will see, a reservation about firm conclusions.

These are the Beckwith 40:

1 Your biggest competitor is not a competitor; it's your prospect's indifference.

2 Your second-biggest competitor is not a competitor; it's your prospect's distrust.

3 Your biggest obstacle is whatever stereotype your prospect has formed about you and your industry.

4 Prospects decide in the first five seconds.

5 Prospects don't try to make the best choice. They try to make the most comfortable choice.

6 At heart, every prospect is risk-averse, and risks are always more vivid than rewards.

7 Beware of what you think you know or have experienced; memories fail people constantly.

8 For the same reason, beware of what others say they know or have experienced.

9 Certainty is a trick your mind plays on you; keep yours open.

10 If everyone likes your idea, it's not an idea. Good ideas always make enemies.

11 Don't create something that everyone likes; create something that many people love.

12 Research never shows anything; it only suggests.

13 Never take seriously what people say they think, because people are never sure. Trust only action.

14 The more similar two things appear, the more important their tiny differences. Accentuate the trivial.

15 Your most valuable salesperson is the person who answers your phones.

16 You must improve constantly, because people's expectations rise constantly.

17 Whatever you are doing, do it faster. Speed always sells.

18 People don't care how good you are. They care how good you can make them.

19 The best companies don't make the fewest mistakes; they make the best corrections.

20 You cannot convince someone you have a superior product at a low price. Make up your mind.

21 We call them "premium prices" because a higher price represents insurance that your product will perform.

22 "Value" is not a compelling message or tenable marketing position, because every product that survives in a market has demonstrated it gives value for the price it commands.

23 Despite all the warnings, all people judge books by their covers.

24 People hear what they see; you must communicate visually.

25 The more complex our society becomes, the more valuable your brand becomes.

26 When in doubt -- which is almost always -- people choose what feels familiar.

27 Brands do not just attract buyers; they improve customers' satisfaction. Brands have placebo effects.

28 No intelligent person should be influenced by advertising, but every intelligent person is.

29 Simplify everything: your name, your message, your design. Strip away everything until only the essence remains.

30 If it takes 50 words to make your pitch, I will buy from the person who can do it in 20.

31 Communicate one important message and people will think three good things about you; communicate three messages and they will think nothing.

32 People don't learn from descriptions. They learn from stories.

33 If you prove it, you don't have to say it. If you don't prove it, saying it is a waste of everyone's time.

34 There is no such thing as "best."

35 Ordinary names, ordinary words, and ordinary images warn us that you must be ordinary, too.

36 Lincoln didn't have slides at Gettysburg.

37 Never criticize your competitors.

38 The fastest way to improve your communications is to cut them in half.

39 The second-fastest way is to try to eliminate every adjective.

40 The ultimate test of a communication: Does it make people stop what they are doing? ●



7 Mistakes Exhibitors Make

What do you want to gain? Take it a step further and quantify those goals with a concrete number. Don't just say you want "a bunch of leads." How many is that?



By Marlys K. Arnold

Exhibitors at trade shows (including bridal shows and Chamber expos) often grumble that a particular show was a disaster, blaming the show producer for not doing enough to bring in traffic.

Yet exhibitors won't admit-or don't seem to realize-they have the ability to help turn that situation around themselves.

**Mistake #1:
Failing to set goals (or setting unrealistic ones)**

If you don't have a goal, how will you know whether a show is successful or not?

The sad fact is that less than 25 percent of exhibitors set goals, so it's no great surprise when they're dissatisfied with exhibit results. Instead of going to a show simply because you always have, or because your competitors will be there, make sure you truly evaluate how exhibiting at that show will fit with your overall marketing plan and budget.

What do you want to gain? Then take it a step further and quantify those goals with a concrete number. Don't just say you want "a bunch of leads." How many is that? But also be careful not to make these goals too unrealistic. If there will be 1000 people at the show, don't expect to get 800 leads! Next, make sure that these realistic, measurable goals are communicated to every member of your booth staff, so everyone is working toward the same result.

**Mistake #2:
Assuming that people will magically show up**

While the show producer is responsible for promoting and bringing people to the show, it's your job to make sure those people find their way to your booth. Promotion comes in three forms: personally inviting attendees, drawing people to your booth, and gaining media exposure.

According to the Center for Exhibition Industry Research, 75 percent of attendees

plan their visit to a show based on pre-show information, yet less than 25 percent of exhibitors are using pre-show promotions to tip the scales in their favor. If you exhibit without doing any kind of pre-show promotion, it's like throwing a party and forgetting to send out any invitations: How do you expect people to come? You're just one of dozens, if not hundreds of exhibits on that show floor, and somehow you have to get on attendees' must-see list.

Promoting your exhibit doesn't have to be complicated or expensive. Make use of any current advertising you're using. Put stickers on all customer or prospect mailings that say, "Come see us at booth #1010 at the XYZ Show on February 21-22." Ask show producers about gaining access to a list of pre-registered attendees or any other promotional opportunities they offer. Of course, if you want, you can do big splashy mailers or ads in trade publications announcing your exhibit. You're really only limited by your budget and timeline.

Even if you've done your pre-show promotion campaign, you still need to make sure that your booth draws people in. Start by asking what message you want the audience to walk away with, then use some type of attraction to create energy and excitement and bring that message to life. After all, exhibiting is selling in 3-D! Just make sure that whatever method you choose is focused on the message and generating leads, not just some kind of eye candy.

The final piece of the promotional pie (and often the most overlooked) is media relations. Why do all your promoting alone? Send advance information about your presence at the show to relevant media outlets and you just might find yourself the subject of a feature article, either before or after the show. However, simply sending a press release that announces you'll be at the show is not going to get you any attention. Instead, come up with a news angle-Will you be launching a new product, or do you have insights on consumer trends in your industry? What about a human interest story on how your product helps people? The possibilities are wide open, if you simply look at it from the perspective of the reporters and what their readers, listeners or viewers are interested in.

1

2

(and How to Avoid Them)

Mistake #3: Sending a staff that hasn't been properly trained

You wouldn't turn a teenager loose with the family car without a single driving lesson, would you? Then don't turn your staff loose on the show floor without some basic education. A poorly trained or unprepared staff can spoil an otherwise successful exhibit experience.

Industry surveys have shown that 85 percent of a visitor's overall first impression is based on the booth staffer, and that staffer also accounts for 80 percent of their final decision whether or not to do business with that company. That's a lot of responsibility on the shoulders of someone you've "drafted" to work the booth. Chances are, if they don't want to be there, they won't be working very hard to meet and qualify prospects.

3

Mistake #4: Attacking attendees as they pass the booth

This mistake often stems from Mistake #3; untrained staffers may feel so desperate for leads that they attack everyone in the aisles, which instead sends attendees scurrying away. Remember: there's a fine line between assertively starting a conversation and pouncing like a panther.

The key is to think before you speak. Work with your staff ahead of time to plan effective opening lines that get attendees interacting and talking about themselves. Don't just shove brochures at them as they pass by the booth. Treat them with sincere interest and respect, and greet them with a smile.

4

Mistake #5: Bad booth behavior

Basic manners may be the largest stumbling block for some exhibitors. It really should go without saying: no eating in the booth, and no cell phones. Yet these two faux pas seem to be prevalent at shows of all sizes and in all industries.

Eating in the booth is perceived as rude by attendees, who are much less likely to stop if you're chewing away on a cheeseburger. Sure you will get hungry while working a show. But that's what breaks are for! Step away from your booth and grab a bite. That way

5

you can rest your feet and recharge your batteries for the rest of your shift.

Now for some basic cell phone etiquette: Never take calls while in the booth. If you have other staffers, simply step out of your booth to the end of the aisle to handle your call. If you're the only one in the booth, let it go to voice mail. Remember to keep private conversations private. You never know who might be listening in on a show floor.

Mistake #6: Trashy booth display

When was the last time you looked at your booth from an attendee's perspective? At your next show, step into the aisle and see if there is something prominent that catches your eye. If there is no focal point, then you probably have way too many items in your booth. People won't stop if it's not obvious who you are and what you do.

Likewise, it's important that you maintain a good traffic flow and don't create barriers, especially with the placement of furniture in the booth. If your booth looks too crowded, people will stay outside.

6

Mistake #7: Inadequate follow-up (or none at all)

It's a sad fact that 80 percent of all leads are never followed up. So why do those exhibitors even bother going to the show? Just because a show is over doesn't mean your work has ended. Before you even get to the show you must have a system in place to manage the leads, follow up, and measure your results. Don't assume that people who are interested will contact you. Have a systematic, timely follow-up plan that includes personalized contact by e-mail, phone, or whatever method the prospect has indicated. And remember that hot prospects may buy within 30 days, while others can take much longer. Track the progress of the leads until you can show the results—it may even be two or three years later!

Once you learn to avoid these common mistakes, you'll never again sympathize with all the exhibitors around you who complain about what a rotten show it was. ●

7

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***It's a sad fact
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Marlys K. Arnold, ImageSpecialist (www.imagespecialist.com) consults and trains both companies and individuals to help them build a better trade show image. Her experiences as both an exhibitor and a show organizer offer her a unique perspective on trade show exhibiting. She is the author of *Build a Better Trade Show Image* (2002), and the host of the Trade Show Insights podcast.



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THE ETHICS OF APOLOGIES

CONTINUED FROM PAGE 52

consequences will be if he or she makes the mistake again.

- "Three strikes and you're out" is fine for baseball, but in other areas, it may take only one strike for someone to be justifiably banished from being a player. Some mistakes are so serious that you should not grant a second chance. For relatively minor slip-ups, however, or if the task at hand is unusually difficult, it might be unfair not to allow more than three opportunities to get it right.
- If the apologizer continues making the same mistake over and over, you may have to say, perhaps regrettably, "I can't in good conscience give you another opportunity to slip up," no matter how much that person continues to apologize.

The 1970 film *Love Story* featured the memorable line, "Love means never having to say you're sorry." Even if this were true, there are many other areas where we do have to say we're sorry—and mean it. The challenge for all of us is to admit we've made a mistake, to do our best to ensure that we don't do it again, and to forgive others who sincerely regret their own poor judgment. No one is perfect, but most of us do have the capacity to right our own wrongs and to accept the imperfections in others. ●

Dr. Bruce Weinstein is the public speaker and corporate consultant known as The Ethics Guy. His latest book is *Life Principles: Feeling Good by Doing Good* (Emmis Books). In 2008, Roaring Brook Press will publish his next book, which will focus on ethical issues for teens. Contact him at 800-285-6988 or TheEthicsGuy.com.

ASSOCIATION NEWS

ADJA Webinars: An Industry First

Two years ago the ADJA made industry history by being the first organization to record, compile and make available a library of professionally produced seminars on DVD for its members. As announced this past February at their national meeting in Las Vegas, the ADJA is right on track to unveil their long awaiting series of "webinars" that were originally targeted for a Fall '07 launch date.

ADJA President Dr. Drax says, "We have been working feverishly behind the scenes to make this educational avenue a reality. Our proactive approach to securing this amazing technology for our members will further our position to lead the industry in offering the most desired and sound educational opportunities available anywhere!"

A webinar is an online seminar that is broadcast live and immediately accessible

to those with the proper access authorization. ADJA members will be permitted to access valuable educational content from noted industry leaders. Participants will enjoy a variety of educational topics, which will include: marketing, advertising, sales, talent, self-improvement, business management and financial planning, to name a few. The technology will allow for real-time interaction, including Q & A based upon time constraints and speaker discretion.

The first series of webinars are expected to feature such popular and respected leaders as Mark Ferrell, Bryan Dodge and Michael Port. Attendance will be limited and available to ADJA members on a first come, first served basis. Members are encouraged to watch for an announcement soon regarding the first set of scheduled dates.

Focusing their attention clearly upon offering the finest educational avenues of any national DJ organization, the ADJA is establishing a proven track record of pioneering efforts designed to incorporate the most technically advanced methods of education for the benefit of their members. ●

Bad Spending Habits

By Keith
Phildius

What you can do to stop creating need-less debt sounds so simple and obvious.

However, if it was simple, no one in today's society would rack up needless debt. Yet people continue to pile more and more debt onto their existing load. If either of the following spending habits describes you, then you must stop doing them to make any headway in a debt elimination plan.

Spending More Than You Make

This is the number one reason for accumulating debt. Credit cards and loans give you the opportunity to spend tomorrow's dollars. If you get into the habit of this practice, before you know it you have a crushing debt load.

Charging Everyday Purchases

It makes sense to finance a house, a car, or emergencies. It does not make sense to

charge groceries, gas, eating out, and entertainment, especially when you actually have the cash in your account to pay for these items. The "using other peoples' money" mentality is hard to resist, but all it does is lead to spending more money to pay off those ordinary purchases. Look at it this way. You should use credit only when you clearly can not pay for an item with cash. If you charge everyday items or services, you actually pay more than retail for it.

When people get deeper into debt, they begin to use debt to pay off other debt and the vicious cycle continues. I know my advice sounds like simple common sense but if you find yourself doing either of the above...STOP! ●

Keith Phildius is the Author of *Working On Your Debt Matters*.



The ADJA presents

THE #1 SELLING NOVELTY AND SPECIALTY CDS
FOR THE MOBILE DJ TRADE SINCE 1992

NEW PRICES



Bobby Morganstein Productions

Complete Party CD Series

Complete "How-To" DVD Series

Costumes and Tees

This Advertisement Paid for by The ADJA

1 JEWISH PARTY CD

Every song you will need for a successful Bar/Bat Mitzvah, Wedding or other happy occasion.

FOR BAR/ BAT MITZVAH:

1. Candle-Lighting Medley (I)
2. Long Hora Medley (I)
3. Long Hora Medley (V)
4. Hava Nagilah (V)
5. Dayena (I)
6. David Melech Yisrael (I)
7. Tzena-Tzena (I)

FOR WEDDINGS:

Processionals

8. Dodi Li (I)
9. Erev Shel Shoshanim (I)

Recessionals

10. Simon Tov and Mazel Tov (I)
11. Chos'n Kale Mazel Tov (I)

Crowning Ceremony

12. Mezinka (I)

Horas

13. Oseh Shalom (I)
14. Short Hora Medley (I)

Israeli Dances

15. Mayim Mayim (I)

2 LATIN PARTY CD

This CD is a must for all! Two HOT bands provide 2 different approaches to the most requested Latin Dances of today and yesterday.

MERENGUE

1. Compadre Pedro Juan (I)
2. Merengue Del Tren (V)

MAMBO

3. Mamba Jambo (I)

SAMBA

4. Samba Pa Ti (V)
5. A Felicidade (I)

TANGO

6. La Compasita (I)

RHUMBA

7. Besame Mucho (I)
8. Miami Beach Rhumba (I)

CHA CHA

9. Cherry Pink &-Apple Blossom (I)
10. Oy Como Va (I)

SALSA

11. Maria Cervantes (I)
12. Sauvécito (V)

CUMBIA

13. Tiberon (V)

BOSSA NOVA

14. Desafinado (I)

LAMBAA

15. Lambada (V)

CONGA

16. Conga Line Medley (V)
(Hot Hot Hot, Everybody Salsa & Percussion Jam)

CALYPSO

17. Jamaica Farewell (I)

(V) = VOCAL VERSION
(I) = INSTRUMENTAL VERSION

3 NOVELTY PARTY CD

This CD is a must for ALL! 50 selections that put creativity at your fingertips.

NOVELTY SONGS

1. Rap Beat (I)
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus (V)
3. Land of 1,000 Dances – chorus (V)
4. Rock N' Roll Part II (V)
5. Mission Impossible Theme (I)
6. Jeopardy Clock (I)
7. Reveille (I)
8. Yakety Sax (I)

NOVELTY SOUND EFFECTS

9. Siren (I)
10. Bell (I)
11. Buzzer (I)
12. Gong (I)
13. Laugh Trak (I)
14. Applause (I)
15. Applause, with whistle (I)
16. Rim Shot (I)
17. Drum Roll (15 seconds) (I)
18. Long Drum Roll (60 seconds) (I)

NOVELTY DANCES

19. Square Dance (I)
20. Teton Mountain Stomp (I)
21. Hula – Aloha Oe (I)
22. Mexican Hat Dance (I)
23. Can-Can (I)
24. Fiesta Party Line (Pizza Theme) (I)
25. Limbo Medley (I)
(Limbo Rock, Tequila,Iko-Iko)

GRAND ENTRANCE THEMES

26. *Space*: 2001 Space Odyssey (I)
27. *TV*: 20th Century Fox (I)
28. *Olympics*: Olympics Theme (I)
29. *Sports*: Wide World of Sports (I)
30. *Baseball*: Take Me Out to the Ballgame (I)
31. *Carnival*: Gladiators March (I)
32. *Circus*: Over The Waves (I)
33. *Surfing*: Hawaii Five-O (I)
34. *Money*: Dynasty Theme (I)
35. *Broadway*: Broadway Medley (I)
(That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley* (I)
(When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics*: Hail to the Chief (I)
38. *Military*: Stars and Stripes Forever (I)
39. *Candy Cart*: Candy Man (I)
40. *Graduation*: Pomp and Circumstance (I)
41. *Camp*: Hello Mudda, Hello Fadda (I)
42. *Ship/Cruise*: Gilligan's Island (I)
43. *Beauty*: Miss America (I)

MUMMERS

44. Golden Slippers (I)
45. If My Friends Could See Me Now (I)
46. Alabama Jubilee (I)
47. Pennsylvania Polka (I)
48. Baby Face (I)
49. Four Leaf Clover (I)
50. Mummer's Medley (I)
(Golden Slippers, Alabama Jubilee,

4 TRADITIONAL PARTY CD

This CD is a must for all Disc Jockeys. It includes a variety of Classic Wedding, Anniversary & Birthday selections, as well as many Traditional & Ethnic favorites!

BIRTHDAY

1. Happy Birthday (traditional) (V)
2. Happy Birthday (traditional) (I)
3. Happy Birthday (swing) (V)
4. Happy Birthday (swing) (I)
5. Happy Birthday (funky camp style) (V)

ANNIVERSARY

6. Anniversary Song (I)
7. Anniversary Waltz (I)
8. Happy Anniversary (V)

WEDDINGS

Processionals

9. Pachelbel's Canon in D (I)
10. Trumpet Voluntary (I)
11. Here Comes The Bride (I)

Recessional

12. Mendlesohn's Wedding March (I)
13. Simon Tov &-Mazel Tov (V)

Parental Dances

14. Daddy's Little Girl (V)
15. Daddy's Little Girl (I)
16. Sunrise, Sunset (V)
17. Sunrise, Sunset (I)

Cake

18. Cut the Cake (traditional) (V)
19. Cut the Cake (traditional) (I)
20. Cut the Cake (swing) (I)
21. Cut the Cake (funky) (I)

TRADITIONAL DANCES

Waltz

22. Edelweiss (I)

Foxtrot

23. I'll Be Seeing You (I)

Jitterbug

24. Opus One (I)

Swing

25. American Bandstand (I)

Continental

26. Night Train (I)

ETHNIC DANCES

Irish

27. Irish Jig Medley: (I)
(Irish Washerwoman, McNamara's Band, Gary Owen)

Polish

28. Beer Barrel Polka (I)
29. Kochany Mazurka (or Oberek) (I)
30. Dollar Dance Polka (I)

Italian

31. Tarantella (I)

Greek

32. Zorba The Greek (I)
33. Miserlou (I)

Jewish

34. To Life – Hora (I)
35. Happy Bar Mitzvah (V)
36. Happy Bat Mitzvah (V)

TRADITIONAL PRESENTATION

BACKGROUND MUSIC

37. That's What Friends Are For (I)

Contact Us:
800-355-8288
www.bmpcd.com

5 SPECIALTY PARTY CD

This CD is a must!! It includes new versions of many classic specialty party dances, as well as both the censored & uncensored original versions of Cotton Eyed Joe/Scottish by Issac Payton Sweat.

SPECIALTY DANCES

1. Stripper (with drum roll intro) (I)
2. Chicken Dance (speed up version) (I)
3. Chicken Dance International (I)
with various ethnic promenades:
(The Original, Beer Barrel Polka,
Mexican Hat Dance, Irish Jig,
Tarentella, Hava Nagilah)
4. Alley Cat (speed up version) (I)
5. Electric Slide (speed up vers.) (I)
6. Party Train Medley: (V)
(If My Friends Could See Me Now;
Happy Days Are Here Again;
California Here I Come;
When The Saints Go Marching In; Hey
Look Me Over; Hail, Hail, The Gang's All
Here; When The Saints Go Marching In)
7. Bunny Hop (I)
8. Hokey Pokey (Funky Version) (V)
9. Hokey Pokey (Thrash Version) (V)
10. Bristol Stomp (V)
11. Charleston (I)
12. New York, New York (Line Dance Beat) (I)
13. Chorus Line (I)
14. Cottoneyed Joe/Scottische (V)
(censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (V)
(uncensored) by Isaac Payton Sweats
16. Belly Dance (I)

BALLROOM SPECIALTIES

Jazz Waltz

17. Someday My Prince Will Come (I)

Classical Waltz

18. Blue Danube (I)

Cha Cha

19. Tea For Two (I)

Fox Trot

20. Begin The Beguine (I)

Bosse Nova

21. Girl From Ipanema (I)

(V) = VOCAL VERSION
(I) = INSTRUMENTAL VERSION

6 GRAND ENTRANCE PARTY CD

This CD is a must!! It contains a wide variety of over 50 grand entrance and novelty selections including sports cheers, TV and movie themes, and much more.

CHEERS

1. "Charge" Cheer (Organ) (I)
2. "Charge" Cheer (Trumpet) (I)
3. "Motivator" Cheer (I)
4. "Let's Go" Cheer (I)
5. "One" Cheer (I)
6. "Rock You" Cheer (I)

GRAND ENTRANCE

7. *Slow Motion* - Chariots of Fire (I)
8. *Sports* - Sirius (Chicago Bulls Theme) (I)
9. *Football* - Monday Night Football (I)
10. *Sports* - Notre Dame Fight song (I)
11. *Basketball* - Sweet Georgia Brown (I)
12. *Champion* - Rocky Theme (I)
13. *March* - Washington Post March (I)
14. *Pacing* - William Tell Overture (I)
15. *Patriotic* - Yankee Doodle Dandy (I)
16. *Armed Forces* - Bridge Over The River Kwai (I)
17. *Royalty* - Masterpiece Theater Theme (I)
18. *Blues* - Blues In The Night (I)
19. *Rockin'* - Grovin' With Mr. Bloo (I)
20. *Dessert* - Fanfare For the Common Man (I)
21. *Cruise* - Love Boat Theme (I)
(reggae style)
22. *Strange* - Twilight Zone (I)
23. *Scary* - Jaws (I)
24. *Sneaky* - Pink Panther Theme (I)
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme) (V)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme) (V)
27. *TV* - Entertainment Tonight Theme (I)
28. *Talent* - Star Search Theme (I)
29. *Comedy* - Saturday Night Live Theme (I)
30. *News* - ABC World News Tonight Theme (I)
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson) (I)
32. *Talk Show* - New Tonight Show Theme (Jay Leno) (I)
33. *Talk Show* - Arsenio Hall Theme (I)

WEDDING GRAND ENTRANCE

34. Here Comes The Bride (Swing) (I)
35. Here Comes The Bride (Disco) (I)
36. Puttin' On The Ritz (Bridal Party) (I)
37. Cut The Cake (Disco) (I)

SOLO GRAND ENTRANCE

38. Drum Solo - Roll Off (I)
39. Drum Solo - March (I)
40. Drum Solo - Big Band (I)
41. Drum Solo - Rock (I)
42. Drum Solo - High Energy (I)
43. Trumpet Fanfare - Horse Race (I)
44. Trumpet Fanfare - Bull Fight (I)
45. Trumpet Fanfare - Royalty (I)
46. Sexy Sax Solo (I)
47. Funky Piano Solo (I)
48. Funky Guitar Solo (I)
49. Heavy Metal Guitar Solo (I)
50. Techno Grand Entrance (Anticipation) (I)

7 CLASSIC PARTY CD

This CD is a must! It contains classic wedding songs including several father-bride, mother-groom, and bride-groom dances. It also includes a variety of highly requested ethnic classics.

WEDDING CLASSICS

Father and Bride

1. This Moment In Time (V)
2. Thank Heaven For Little Girls (V)
3. One Moment In Time (V)

Mother and Groom

4. Boy Of Mine (V)
5. Mr. Wonderful (V)
6. A Song For My Son (Long) (V)
7. A Song For My Son (Short) (V)
8. A Song For My Son (I)
9. You Are The Love Of My Life (V)

Bride and Groom

10. I Love You (V)
11. What I Did For Love (V)
12. More (V)
13. You Light Up My Life (V)
14. I Believe In You And Me (V)
15. As Time Goes By (V)

ETHNIC CLASSICS

Italian

16. Amore (V)
17. Shaddup Y' Face (V)
18. Volare (V)
19. Theme From The Godfather (I)

Irish

20. When Irish Eyes Are Smiling (V)
21. Danny Boy (V)

Polish

22. La Palomo Blanco (V)

Jewish

23. Hava Nagilah - Techno (I)
24. Hora Medley - Disco (I)
(Hava Nagilah, David Melach
Yisrael, Simon Tov Mazel Tov,
Chos'n Kale Mazel Tov)

8 COCKTAIL MUSIC PARTY CD

This CD is a must! It includes over 70 minutes of mixed vocal and instrumental cocktail music. This CD is made up of classic and contemporary slow and swinging jazz and show tune favorites.

JAZZ STANDARDS

1. The Way You Look Tonight (I)
2. I've Got You Under My Skin (I)
3. Summer Wind (V)
4. Love Is Here To Stay (V)
5. It Had To Be You (V)

KENNY G SET

6. Songbird (I)
7. Silhouette (I)

JAZZ/ POP

8. Sweet Love (V)
9. Time And Tide (V)
10. The Lady In Red (V)

JAZZ BALLAD

11. As Time Goes By (I)
12. When I Fall In Love (V)

JAZZ INSTRUMENTAL

13. Just The Two Of Us (I)
14. Breezin' (I)
15. What's Going On (I)
16. Morning Dance (I)

BROADWAY BALLAD

17. On My Own (V)
18. The Music Of The Night (V)

LIGHT JAZZ

19. Just The Way You Are (I)
20. Smooth Operator (I)

SWINGING JAZZ

21. All Of Me (V)
22. Killer Joe (I)

Contact Us:
800-355-8288
www.bmpcd.com

9 MISCELLANEOUS PARTY CD

This CD is a must for all Disc Jockeys. It includes a superb collection of Classic Wedding, Bar/Bat Mitzvah and Party Songs & Dances. It also includes Party Openers & Closers, Classic Sweet 16 and Some Terrific Children's Selections.

CANDLE LIGHTING

1. Tradition (V)
2. Friends (original by Bette Midler) (V)
3. With A Little Help From My Friends (V)

GRAND ENTRANCE

4. Good Time Tonight (V)
5. David Letterman Theme (I)

SPECIALITY DANCES

6. (New) Electric Slide (V)
7. Dollar Wine (Jamaican Dollar Dance) (V)
8. Hands Up (V)
9. Hokey Pokey - call your own (I)

WEDDING PARTY

10. Friends (orig. by Michael W. Smith) (V)
11. One More Time (V)
12. Wedding Thank You (V)

CLASSIC SWEET 16

13. Sixteen Candles (V)
14. You're 16 (V)
15. Sweet Little 16 (V)
16. Happy Birthday Sweet 16 (V)

PARTY CLOSERS

17. Hit The Road Jack (V)
18. Lean On Me (V)
19. Thank You For The Party (V)
20. Happy Trails (V)
21. Warner Brothers Cartoon Ending (I)
22. The Party's Over (V)

CHILDREN

23. Rainbow Connection (Muppets) (V)
24. You Are My Sunshine (V)
25. I Love You, You Love Me (Barney) (V)
26. Sesame Street (V)
27. It's a Beautiful Day In The Neighborhood (Mr. Rogers) (V)

ETC.

28. For He's A Jolly Good Fellow (V)
29. For She's A Jolly Good Fellow (V)
30. Happy Birthday (High Energy) (I)

10 MEDLEY PARTY CD

This DOUBLE CD contains authentic Jewish, Polish, Italian, Mexican Raggaie, and Latin vocalists and musicians who play all new versions of your favorites plus other specialty and holiday medleys.

DISC #1:

The Hora Medley (I)

1. To Life
2. Tzena, Tzena
3. Chos' N Kale Mazel Tov
4. David Melech Yisrael
5. Siman Tov
6. Ose Shalom Oseh
7. Shalom Alechim
8. Hava Nagilah

The Hora Medley (V)

9. To Life
10. Tzena, Tzena
11. Siman Tov
12. Ose Shalom
13. Shalom Alechim
14. Hava Nagilah

The Polka Medley (I)

15. Beer Barrel Polka
16. Pennsylvania Polka
17. Too Fat Polka
18. The Clarinet Polka

The Irish Medley (I)

19. MacNamara's Band
20. The Irish Washerwoman
21. MacNamara's Band (Reprise)
22. Garry Owen
23. Clancy Lowered The Boom
24. It's A Great Day For The Irish

The Italian Medley (V)

25. Ce La Luna
26. Funiculi, Funicula
27. Tarantella

The Greek Medley (I)

28. Never on Sunday (speed up version)

The Hungarian Medley (Vocal)

29. Czardas

The Mexican Medley (V)

30. Quien Sera
31. Sielito Lindo
32. Ay Jalisco
33. La Bamba
34. Jarabe Tapatio

The Multi Medley (I)

35. Tango (La Compasita)
36. Tarantella
37. Cha-Cha (Tea For Two)
38. Irish Jig (The Irish Washerwoman)
39. Two-Step (New York, New York)
40. Square Dance (Turkey In The Straw)
41. Polka (Beer Barrel Polka)
42. Belly Dance (Hootchie Kootchie Dance)
43. Mexican Hat Dance
44. Hora (Hava Nagilah)

DISC #2:

Limbo Soca Medley (V)

1. Dollar Wine
2. Jump and Wave
3. Ragga Ragga
4. One Step Two Step (Donkey Dance)
5. Soca Butterfly
6. Limbo Calypso

Salsa Medley (V)

7. Amor
8. Inolvidable
9. Quiereme Mucho

March Medley (I)

10. It's A Grand Old Flag
11. Yankee Doodle Dandy
12. The Caissons Go Rolling Along (Army Theme)
13. Anchors Aweigh (Navy Theme)
14. Marine's Hymn (Marine Theme)
15. The Wild Blue Yonder (Air Force Theme)
16. Semper Paradas (Coast Guard Theme)
17. Stars & Stripes Forever
18. It's A Grand Old Flag (Reprise)
19. God Bless America

Grandparent Medley (I)

20. Five Foot Two
21. Blue Skies
22. For Me and My Gal
23. Bye Bye Blackbird
24. Goody Goody

New Year's Eve Medley (V)

25. Auld Lang Syne (Traditional slow)
26. If My Friends Could See Me Now
27. Happy Days Are Here Again
28. California Here I Come
29. When The Saints Go Marching In
30. Hey Look Me Over
31. Hail, Hail, The Gangs All Here
32. When The Saints Go . . . (Reprise)

Reggae Medley (V)

33. Red Red Wine
34. Buffalo Soldier
35. Jammin'

Christmas Medley (I)

36. Jingle Bells
37. Winter Wonderland
38. Santa Claus Is Comin' To Town
39. Here Comes Santa Claus
40. Rudolph The Red-Nosed Reindeer
41. Jingle Bell Rock
42. Let It Snow

Grand Entrance Medley (I)

43. High Energy Clap Beat

11 BIG BAND (SWING) PARTY CD

This CD contains the most requested Big Band swing selections, using classic arrangements, recreated in digital stereo.

FEATURING RICK HALL AND HIS SWINGIN' K-9 TEN

As originally recorded by Benny Goodman

1. Let's Dance (I)
2. Sing, Sing Sing (I)
3. Stompin' At The Savoy (I)
4. Flying Home (I)
5. Bei Mir Bist Du Schon (I)

As originally recorded by Glen Miller

6. In The Mood (I)
7. Pennsylvania 6-5000 (V)
8. A String of Pearls (I)
9. Chattanooga Choo Choo (I)
10. Tuxedo Junction (I)
11. Little Brown Jug (I)

As originally recorded by Artie Shaw

12. Begin the Beguine

As originally recorded by Count Basie

13. One O'Clock Jump (I)

As originally recorded by Tommy Dorsey

14. Opus One (I)

As originally recorded by Harry James

15. I'm Beginning To See The Light (I)

As originally recorded by Duke Ellington

16. Satin Doll (I)
17. Take the "A" Train (I)
18. It Don't Mean A Thing (I)
19. Short Medley: (I)
Let's Dance, American Patrol, Perdido
20. Long Medley: (I)
Stompin' At The Savoy,
In The Mood, Take The "A" Train,
Chattanooga Choo Choo, Opus One

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12 (BEST OF) JINGLES PARTY CD

We have taken the 99 hottest tracks from over 1000 total selections from the UK's Hottest DJ Compilation, Ultimate DJ Jingles.

We assembled them into one CD which contains awesome show openers and closers, incredible sound effects, novelty jingle tracks and music intros, as well as many bonus and transitional beats to add to your party's creativity.

SHOW OPENERS

1. Computer Show Opener (V)
2. Music Machine Show Opener (V)
3. Blues Brothers Intro (V)
4. And Now... Yes It's Showtime (V)
5. Welcome to Tonight's Ent (Omen) (V)
6. Welcome to Tonight's Ent (Organ) (V)
7. Since the Beginning of Time (V)
8. Very Special Night & Party (V)
9. Ladies & Gents...We Have Contact (V)
10. The Complete Music Program (V)
11. The Potential Essential Opener (V)
12. The Experience Opener (V)
13. The Grand Prix Opener (V)
14. Computer Show Opener (V)
15. Countdown 10 - 1 Explosion (V)
16. Opening Montage (V)
17. In The Beginning (V)
18. Gangster & Police Shootout (V)
19. Gladiators Style Opener (V)

LEGEND JINGLES INTROS

20. Michael Jackson Intro (V)
21. Rolling Stone Intro (V)
22. Elvis Intro (V)
23. Beatles Intro (V)

SOUND EFFECTS

28. Triple Scream (V)
29. Laser/High Tech (I)
30. Laser/Crowd (I)
31. Laser/Take Off (I)
32. Burps: 1,2,3 (I)
33. Drum Roll: 1,2 (I)
34. Air Horns: 1,2 (I)
35. Machine Gun Fire (I)
36. Thunderclap Sound (I)
37. Police Sirens (I)
38. Long Kiss (I)
39. Got It Right Noise (I)
40. Got It Wrong Noise (I)
41. Wind Down (I)
42. Spiral Synth (I)
43. Engine Start (I)
44. Mad Crowd (I)

MUSIC ERA INTRO

45. Golden Age of Rock 'N' Roll: 1,2 (V)
46. Computer Set For Time Travel (V)
47. Taking you Back in Time (V)
48. Heroes of the Revolution (V)
49. Sound of the 60's - Tech of the 90's (V)
50. Music for the 90's: 1,2 (V)
51. Dance Experience of the 90's (V)
52. Star Date 1950's (V)

MUSIC STYLE INTRO

53. The Rave Zone (V)
54. Rock 'N' Roll High School (V)
55. Ballroom Dancing (V)
56. Classic Soul Years (V)
57. The Dance Zone (V)
58. An Absolute Classic (V)
59. DJ Exclusive Remix (V)
60. Four Hits in a Row Back To Back (V)
61. Big Hit Sound 2nd Time Around (V)
62. Dead & Gone: The Legend Lives On (V)
63. In The Mix Nonstop Megamix (V)

NOVELTY JINGLES

64. DJ Accepts No Responsibility (V)
65. Yo! Gimmie Something... (V)
66. Make Some Noise (V)
67. What You've Been Waiting For (V)
68. Press The Button (V)
69. I've Had It With This DJ (V)
70. Ask For A Request..Please..Thanks (V)
71. Probably The Best DJ (V)
72. That Damn Smoke Machine (V)
73. Phase Shift Capacitive Modulator (V)

SPECIALITY JINGLES

74. The Buffet Is Now Open (V)
75. 1 Min. Competition Music (Synth) (V)
76. 1 Min. Competition Music (Humour) (V)
77. Joke Ending Music (V)

SHOW CLOSERS

78. Show Closer (V)
79. Thank You & Goodnight (V)
80. Show Closer Montage (V)

BONUS BEATS

81. 114 BPM Bongo Beats (I)
82. 115 BPM Philly Breaks (I)
83. 116 BPM Boss Beats (I)
84. 118 BPM 4 On The Floor (I)
85. 118 BPM Commission At Work (I)
86. 120 BPM J B Beats (I)
87. 120 BPM Disco Drummer (I)
88. 120 BPM Bouncy Beats (I)
89. 122 BPM Deep Inside (I)
90. 126 BPM Bongo House (I)
91. 130 BPM Riff Raff Rave Loop (I)

TRANSITION BEATS

92. 121 - 135 BPM (I)
93. 98 - 107 BPM (I)
94. 107 - 112 BPM (I)
95. 112 - 121 BPM (I)
96. 98 - 121 BPM (I)
97. 123 - 130 BPM (I)

JINGLE THEME BEDS

98. House Style Full Jingle Theme Bed (I)
99. Hip Hop Style Full Jingle Theme Bed (I)

13 DINNER MUSIC PARTY CD

Contains over 70 minutes of mixed instrumental dinner music perfect for any occasion. The jazzy feeling of this CD offers something for everyone including standard and contemporary ballads, Disney classics and a touch of New Age. Just let the CD play or cue to your favorite song for your next cocktail or dinner reception.

NEW AGE

1. Behind The Waterfall (I)
2. Orinoco Flow (Sail Away) (I)
3. Reflections Of Passion (I)

STANDARDS

4. I Left My Heart In San Francisco (I)
5. Moonlight Serenade (I)
6. Chances Are (I)
7. All The Way (I)

OLDIEBALLADS

8. Unchained Melody (I)
9. Can't Help Falling In Love (I)

DISNEY CLASSICS

10. Beauty And The Beast (I)
11. A Whole New World (I)
12. Can You Feel The Love Tonight (I)
13. Colors Of The Wind (I)

CONTEMPORARY JAZZ/ POP

14. You Are The Sunshine Of My Life (I)
15. Forever In Love (I)
16. Caught Up In The Rapture (I)
17. No Ordinary Love (I)
18. I Just Called To Say "I Love-You" (I)
19. Moondance (I)

CONTEMPORARY BALLADS

20. Have I Told You Lately (I)
21. Here And Now (I)
22. Hero (I)
23. The Greatest Love Of All (I)
24. Wind Beneath My Wings (I)

14 BROADWAY PARTY CD

This CD is a must! It includes 21 Classic Broadway Selections from Tony Award Winning Musicals. Just let the mixed CD play or cue to your favorite song. Perfect for cocktail hours or dinner receptions.

1. 42nd Street, Lullaby of Broadway (V)
2. Cabaret, Cabaret (V)
3. Les Miserables, I Dreamed A Dream (V)
4. Hello Dolly, Hello Dolly (V)
5. Beauty And The Beast, Be Our Guest (V)
6. Miss Saigon, The Last Night Of The World (V)
7. Fiddler On The Roof, If I Were A Rich Man (V)
8. Bye Bye Birdie, The Telephone Hour (V)
9. Cats, Memory
10. La Cage Aux Folies, The Best Of Times (V)
11. Chorus Line, One (V)
12. Evita, Don't Cry For Me Argentina (V)
13. Grease, Summer Nights (V)
14. Tommy, Pinball Wizard (V)
15. West Side Story, Somewhere (V)
16. Hair, Aquarius/Let The Sunshine In (V)
17. Jesus Christ Superstar, Superstar (V)
18. Phantom Of The Opera, All I Ask Of You (V)
19. Gigi, Thank Heaven For Little Girls (V)
20. The Wiz, Ease On Down The Road (V)
21. Annie, Tomorrow (V)

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15 CREATIVE PARTY CD

It includes 4 classic party songs, including the "Macarena" speed-up version. It also includes 7 original tracks, created especially for Bar/Bat Mitzvahs and Weddings, featuring the "Mitzvah Day-Oh." Also, as an added bonus, we included 77 brand-new creative introductions and contest drops to spice up any affair. This CD is perfect for anyone looking for creative and exciting new ideas.

CREATIVE PARTY SONGS

1. Macarena (Speed Up Version) (V)
2. Hip Hop Bunny Hop (I)
3. Techno Cha Cha (Tea for Two) (I)
4. Chicken Dance (Funky Remix) (I)

CREATIVE SPECIALTIES

Bar/ Bat Mitzvah and Wedding

5. The Promise of Love (Mother to Son) (V)
6. My Little Lady (Father to Daughter) (V)
7. Not While I'm Around (Parent to Child) (V)

Bar/ Bat Mitzvah and

Other Special Events

8. Mitzvah Rap (V)
9. Mitzvah Rap (I)
10. Mitzvah Day-Oh (V)

Wedding

11. Daddy (Bride to Father) (V)
12. Lighthouse (Groom to Mother) (V)
13. Happily Ever After (Bride and Groom) (V)

BONUS TRACKS

Wedding Announcement Drops

14. Grand Entrance (V)
15. Toast by the Best Man (V)
16. Toast (V)
17. Bride & Groom Dance (V)
18. Father & Daughter Dance (V)
19. Mother & Groom (V)
20. Parents & Bridal Party Dance (V)
21. Throw the Bouquet – Single Women (V)
23. Throwing the Garter – Single Men (V)
22. Removal of the Garter (V)
24. Cutting the Cake (V)

Wedding Comedy Drops

25. Dollar Dance (V)
26. The Higher the Better (V)
27. Get Your Hand Outta There (V)

Bar/ Bat Mitzvah Announcement Drops

29. Grand Entrance (V)
30. Candle Lighting (V)
31. Hora (Serious) (V)
32. Hora (Funny) (V)
33. Motzi (Serious) (V)
34. Motzi (Funny) (V)
35. Kiddish (V)
36. Toast (V)
37. Contest (V)
38. Memory Glass (Serious) (V)
39. Memory Glass (Funny) (V)
40. Host &-Hostess Dance (V)
41. Mother/Son Bar Mitzvah (V)
42. Father/ Daughter Bat Mitzvah (V)

Contest Comedy Drops

43. "AHHHHHHHHHHHH" (V)
44. "Wah, Wah, Wah, Wah, Wah" (V)
45. "Not!!!" (V)
46. "Psyche!!!" (V)
47. "Peace Man" (V)
48. "Cool" (V)
49. "Buh-Bye" (V)
50. "Groovy" (V)
51. "Far-Out" (V)
52. "Air Ball" (V)
53. "He Shoots! He Scores!" (V)
54. "She Shoots! She Scores!" (V)
55. "We Gotta Winner Here" (V)
56. "Yummy" (V)
57. "You're Out" (V)
58. "Winners Get the Prizes, Losers Get Nuttin" (V)
59. "You're Absolutely a 100% Wrong" (V)
60. "Yes, And It Counts" (V)
61. "I'm Sorry, You're Out" (V)

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Miscellaneous Party Drops

65. Conga Noises (V)
66. Everybody Scream – AAAHHH (V)
67. Put Your Hands Up High and Clap to the Beat (V)
68. Everybody Say "HO" (V)
69. Everybody Go "Aoh Aoh Aoh" (V)
70. Oh Yeah (V)
71. This Slow Song is Ladies Choice (V)
72. Please Focus Your Attention to the Center of Our Dance Floor (V)
73. 10 - 9 - 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1 (V)
74. 1 - 2 - 3 (V)
75. Dog Barks (V)
76. Shhhhhhhh (Plain) (V)
77. Shhhhhhhh "Quiet Please" (V)
78. That's Easy For You To Say (V)

Food Course Drops

79. First Course (V)
80. Main Course (V)
81. Buffet (V)
82. Food Stations (V)
83. Dessert Table (V)

Party Opening Drops

84. Welcome to Our Bar Mitzvah (V)
85. Welcome to Our Bat Mitzvah (V)
86. Welcome to Our Wedding Reception (V)

Party Closing Drops

87. Ladies and Gentlemen, It's Been Our Pleasure Partying With You This Afternoon (V)
88. Ladies and Gentlemen, It's Been Our Pleasure Partying With You This Evening (V)
89. Thank You and Good Night (V)
90. Good Evening Yeah (Goofy) (V)

16 CLASSICAL PARTY CD

This CD contains 23 fully arranged tracks for weddings and other special occasions, fulfilling all of your classical party needs.

WEDDING

Processionals

1. Purcell "Trumpet Voluntary" (String Quartet/ Continuo) (I)
2. Handel "Entrance of the Queen of Sheba" (String Quartet) (I)
3. Charpentier "Te Deum" (Str. Quartet) (I)
4. Wagner "Here Comes The Bride" (String Quartet Arr.) (I)
5. Wagner "Here Comes The Bride" (Pipe Organ Arr.) (I)
6. Pachelbel "Canon in D" (Chamber Arr.) (I)

Recessionals

7. Mendelssohn "Wedding March From A Midsummer Night's Dream" (String Quartet) (I)
8. Mendelssohn "Wedding March From A Midsummer Night's Dream" (Pipe Organ) (I)
9. Vidor "Tocatta" (Pipe Organ Arr.) (I)

Cocktails/ Dinner

10. Mozart "Eine Kline Nachtmusik - Movement #1" (String Quartet) (I)
11. Bach "Jesu, Joy of Man's Desiring" (String Quartet) (I)
12. Beethoven "Für Elise" (Solo Piano Arr.) (I)
13. Boccherini "Minuet" - Grey Poupon Mustard Commercial (String Quartet & Flute) (I)
14. Corelli Movement #1 from "Christmas Concerto" (String Quartet & Continuo) (I)

Grand Entrance

15. "Fanfare for Trumpet & Orchestra" - Masterpiece Theatre Theme (String Quartet/ Trumpet/ Bass) (I)
16. Handel "Suite from Watermusic" (String Quartet/ 2 French Horns/ Trumpet/ Oboe/ Bass) (I)
17. Vivaldi "Spring from 4 Seasons" (Str. Quartet/ Bass/ Flute/ Harpsichord) (I)
18. Handel "Overture from The Royal

Waltz

19. Strauss "Blue Danube" - Short Arr. (String Quartet/ French Horn/ Flute/ Bass) (I)

NOVELTY

Graduation

20. "Pomp & Circumstance March" (String Quartet/ Fr. Horn/ Flute/ Trumpet/ Bass) (I)

Christening/ Bris

21. Brahms "Lullaby" (Str. Quartet/ Flute) (I)
22. Bach "Tocatta & Fugue in D Minor" (Pipe Organ Arrangement) (I)

Cake Cutting/ Comedy

23. Rossini "Overture From The Barber of Seville" (String Quartet/ Bass/ French (I)

17 JAZZ (COCKTAIL II) PARTY CD

This CD is the perfect companion to The Complete Cocktail Party CD (#8.) The continuous jazz arrangements and the quality of the performers will make this a long-standing favorite in your CD collection.

JAZZ STANDARDS

1. That's All (V)
2. Autumn Leaves (I)
3. Recipe Of Love (V)
4. But Not For Me (I)
5. Makin' Whoopie (V)

JAZZ POP

6. Unbreak My Heart (I)
7. Piano In The Dark (V)
8. Havana (I)
9. On Broadway (I)

JAZZ BALLADS

10. Someone To Watch Over Me (V)
11. Embraceable You (vV)
12. Lush Life (V)

JAZZ INSTRUMENTALS

13. Well, You Needn't (I)
14. Rise (I)
15. Meet The Flintstones (I)
16. Stolen Moments (I)

SHOW TUNES

17. If I Were A Bell (V)
18. You Must Love Me (V)
19. Seasons of Love (V)

18 MULTICULTURAL PARTY CD

This CD will solve all of your ethnic party needs. It features the most popular interactive dance for each of 19 international regions. It is a must in any CD collection.

1. Hava Negilah (Israel) (I)
2. Hukilau (Hawaii) (V)
3. Irish Jig Medley (Ireland) (I)
4. American Folk Dance Medley (United States) (I)
5. D'hammer-schmledgselin (Germany) (I)
6. Rythms of the Highlife (West Africa) (I)
7. Aluneul (Romania) (I)
8. El Jarabe Tapatio (Mexico) (I)
9. Bu Bu Jiao (China) (I)
10. Batucada Samba (Brazil) (I)
11. Gerakina/ Samiotisa (Greece) (I)
12. Tanko Bushi (Japan) (I)
13. Les Saluts (French Canada) (I)
14. Tarentella (Italy) (I)
15. Korbushka (Russia) (I)
16. Gathering Peascods (England) (I)
17. Savila Se Bela Loza (Serbia) (I)
18. Tinkling (Philippines) (I)
19. Dunantull Music Medley (Hungary) (V)

19 JEWISH PARTY CD VOLUME 2

This CD is the perfect companion to our first CD, The Complete Jewish Party CD. This disc contains a brand new female hora, klezmer music, and plenty of Yiddish and Israeli tunes, to ensure that you have the right touch of Jewish music for any Bar/Bat Mitzvah, Wedding, or other special occasion.

1. Butterfly Kisses (V)
2. Daddy's Little Girl (V)
3. You're A Star (Bar Mitzvah & Mom Song) (V)
4. You're A Star (Bat Mitzvah & Dad Song) (V)
5. Hora Medley (Female) (V)
Bashana Haba'a, Lo Yisa Goy,
Harachaman, Be Chambda Li,
Hava Negila
6. Hora Medley (I)
Bashana Haba'a, Lo Yisa Goy,
Harachaman, Be Chambda Li,
Hava Negila
7. Traditional Klezmar Medley (I)
A Nakht in Gan Eydn, Kishniever Bulgar,
A Bisl Leib'n
8. Modern Klezmer Medley (I)
Alter Tzigeuner, Odessa Bulgarish, Shtiler Bulgar

YIDDISH

MY GRANDPARENTS' FAVORITES

9. Sheyn Vi Di L'Vone (V)
10. Pzshinkes Mit Mandlen (V)
11. Tum Balalaika (V)
12. Those Were The Days (V)
13. Bei Mir Bis Du Schon (V)
14. My Yiddisha Momma (V)

ISRAELI

15. Zemer Atik (V)
16. Ma Navu (V)
17. Hine Ma Tov (V)
18. Mayim (Techno Version) (V)
19. Mayim (Traditional) (V)
20. Hatikva (Israeli National Anthem) (V)

20 CHRISTMAS COCKTAIL PARTY CD

This CD contains 21 classic Christmas songs redone in an instrumental, jazzy style. It has the perfect flow for any party during the holiday season. Play this CD during the first hour of your party and it is sure to put your guests in the Christmas spirit.

1. Winter Wonderland (I)
2. Santa Claus Is Coming To Town (I)
3. Have Yourself A Merry Little Christmas (I)
4. Sleigh Ride (I)
5. Oh Tannenbaum (I)
6. Frosty The Snowman (I)
7. We Three Kings (I)
8. Rudolph The Red Nose Reindeer (I)
9. White Christmas (I)
10. Silver Bells (I)
11. Here Comes Santa Claus (I)
12. The Christmas Song (I)
(Chestnuts Roasting On An Open Fire)
13. Let It Snow (I)
14. Jingle Bells (I)
15. Jingle Bell Rock (I)
16. Please Be Home For Christmas (I)
17. I Saw Mommy Kissing Santa Claus (I)
18. Grandma Got Run Over By A Reindeer (I)
19. Rockin' Around The Christmas Tree (I)
20. God Rest Ye Merry, Gentlemen (I)
21. Silent Night, Holy Night (I)

21 ORIGINAL PARTY CD

This CD features 21 original selections for special occasions. Each track has been specifically designed to characterize the importance of a special day in one's life. These tracks are perfect for weddings, Bar/Bat Mitzvahs, and even surprise parties. They truly exemplify the meaning of the memorable day they are meant to portray.

WEDDING

Grand Entrance

1. The Bridal Party (The Bridal Party) (I)
2. Everybody Loves A Wedding (Bride & Groom) (V)

Bride and Groom

3. Happily Ever After (V)
4. Marry Me (V)

Father and Bride

5. Pretty Girl (V)
6. Daddy (V)

Mother and Groom

7. My Son's Wedding Day (V)
8. Lighthouse (V)

Wedding Miscellaneous

9. The Biggest Catch (Bouquet) (V)
10. Good Luck Men (Garter) (V)
11. What Is The Meaning Of The Wedding Cake (V)

BAR/ BAT MITZVAH

Bar Mitzvah Boy and Mother

12. On Your Bar Mitzvah Day (V)
13. The Promise Of Love (V)
14. You're A Star (Bar Mitzvah Version) (V)

Bat Mitzvah Girl and Father

15. On Your Bat Mitzvah Day (V)
16. My Little Lady (V)
17. You're A Star (Bat Mitzvah Version) (V)

MISCELLANEOUS

Sweet Sixteen

18. My Daughter's Sweet Sixteen (V)

Anniversary

19. Our Anniversary (V)

Surprise Party

20. Surprise, Surprise (V)

Closer (End of Party)

21. Picture In A Frame (V)

22 CANDLE LIGHTING PARTY CD

This CD features 22 songs that are perfect for a Bar/Bat Mitzvah candle lighting ceremony, as they exemplify the significance of those special people in life, such as cousins, siblings, and close friends. Whether it's "Giving Them A Hand" to your grandparents or remembering those who are "Here Today In Spirit," each song is specifically tailored to honor these people as they light their candle.

1. Give Them A Hand (Grandparents) (V)
2. Light Your Candle Please (Aunt/ Uncle Old) (V)
3. More Than My Aunt & Uncle (Aunt/ Uncle Close) (V)
4. Cousin Forever (Cousins) (V)
5. Best Friends In The World (Best Friends) (V)
6. A Friend Of Theirs Is A Friend Of Mine (Friends) (V)
7. Our Neighbors (Neighbors) (V)
8. Shout It Out - You Are A Friend Of Mine (Friends) (V)
9. Summer Friends (Camp Friends) (V)
10. Here Today In Spirit (Memory Candle) (V)
11. Steppin' In (Step-Mother or Step-Father) (V)
12. Hey Little Brother (Younger Brother from Bar) (V)
13. Hey Little Brother (Younger Brother from Bat) (V)
14. Hey Little Sister (Younger Sister from Bar) (V)
15. Hey Little Sister (Younger Sister from Bat) (V)
16. You Made It Easy - Brother (Older from Bar) (V)
17. You Made It Easy - Brother (Older from Bat) (V)
18. You Made It Easy - Sister (Older from Bar) (V)
19. You Made It Easy - Sister (Older from Bat) (V)
20. Hey Mom, Hey Dad (Mom & Dad) (V)
21. The Last Candle (Bat Mitzvah Child) (V)
22. The Last Candle (Bar Mitzvah Child) (V)

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23 TV THEMES PARTY CD VOLUME 1

This CD features 36 of the greatest television themes of all time. Spanning six decades of shows, we have selected the best themes from the 1950's through the new millennium. These instrumental tracks are perfect to play during contests, especially Name That Tune.

1950s

1. Bonanza (I)
2. Dragnet (I)
3. Popeye (I)
4. I Love Lucy (I)
5. Leave It To Beaver (I)
6. Peter Gunn (I)

1960s

7. Batman (I)
8. Mr. Ed (I)
9. Beverly Hillbillies (I)
10. Newlywed Game (I)
11. Monkees (I)
12. Munsters (I)

1970s

13. Brady Bunch (I)
14. Odd Couple (I)
15. Charlie's Angels (I)
16. Waltons (I)
17. Good Times (I)
18. Taxi (I)

1980s

19. Cheers (I)
20. Miami Vice (I)
21. Three's Company (I)
22. Dallas (I)
23. St. Elsewhere (I)
24. Fbsanne (I)

1990s

25. Law and Order (I)
26. Kids In The Hall (I)
27. Melrose Place (I)
28. Mad About You (I)
29. Seinfeld (I)
30. Saved By The Bell (I)

2000

31. Sopranos (I)
32. WWF Smackdown (I)
33. Sex In The City (I)
34. South Park (I)
35. 3rd Rock From The Sun (I)
36. Friends (I)

24 TV THEMES PARTY CD VOLUME 2

This CD picks up where volume one ended, adding 36 more of the greatest television themes of all time. From the 1950's through the new millennium, these instrumental tracks are perfect to play during contests, especially Name That Tune. Combined with Volume 1, this duo is indeed the ultimate set of television themes.

1950s

1. Perry Mason (I)
2. Howdy Doody (I)
3. Mighty Mouse (I)
4. The Little Rascals (I)
5. Have Gun Will Travel (I)
6. Rawhide (I)

1960s

7. Patty Duke (I)
8. Addams Family (I)
9. Dating Game (I)
10. Green Acres (I)
11. Star Trek (I)
12. Bewitched (I)

1970s

13. MASH (I)
14. Scooby-Doo (I)
15. All In The Family (I)
16. Patridge Family (I)
17. Jeffersons (I)
18. Laverne & Shirley (I)

1980s

19. Hill St. Blues (I)
20. Knot's Landing (I)
21. L.A. Law (I)
22. Smurfs (I)
23. Equalizer (I)
24. Thirty Something (I)

1990s

25. Teletubbies (I)
26. Beverly Hills 90210 (I)
27. Home Improvement (I)
28. Full House (I)
29. Frasier (I)
30. The X-Files (I)

2000

31. Pokemon (I)
32. Allie McBeal (I)
33. Who Wants To Be A Millionaire (I)
34. Survivor (I)
35. Will & Grace (I)
36. ESPN Sportscenter (I)

25 LATIN PARTY CD VOLUME 2

This CD picks up right where volume one left off. Two HOT bands peperform 17 brand new tracks. Featuring Cha Cha, Samba, Salsa, Merengue, Rhumba, and Soca.

CHA CHA

1. Take Your Time (V)
2. C'mon 'N Ride It (V)
3. Mandolay (V)
4. Vol Ver A Verte (V)
5. Speak Up Mambo (V)
6. Corazon (V)

SAMBA

7. You'll Be Mine (Party Time) (V)
8. Maria (V)
9. Lola Lola (V)
10. Latinos (V)

SALSA

11. Vete (V)
12. Alma Latino (I)

MERENGUE

13. Viva (V)
14. Merengue Del Tren (V)

RHUMBA

15. Thinking Of You (V)
16. My All (V)

SOCA

17. Try It (V)

26 NOVELTY PARTY CD VOLUME 2

A follow up to the Complete Novelty Party CD, this disc features brand new TV themes, Sound Effects, Instrument Solos and more. It's a must have CD that puts even more creativity at your fingertips!

MUSICAL FX

1. Suspense Build-Up (long) (I)
2. Suspense Build-Up (short) (I)
3. "Psycho" Build-Up (I)
4. Short Surprise Suspense Organ Chord (I)
5. Funny Xylophone Game Music #1 (I)
6. Funny Xylophone Game Music #2 (I)
7. Gameshow "Crusader Rabbit" Organ Chords (I)
8. Longer Gameshow "You've Won!" Organ Fanfare (I)
9. Funny Organ Gameshow Patter Music (I)
10. Scream "Somebody's about to get killed!" (I)

FANFARES

11. Heavy Metal (I)
12. Trumpets #1 (I)
13. Trumpets #2 (I)
14. Trumpets #3 (I)
15. Trumpets #4 (Swing) (I)
16. Trumpets #5 (Disco) (I)
17. Trumpets #6 (Latin) (I)
18. Heavy Metal #2 (I)

NOVELTY THEMES

19. Goofy Parade Music for Dessert Tray (I)
20. Saber Dance (I)
21. Take Me Out To The Ballgame (High Energy) (I)
22. Food, Glorious Food (I)
23. Cut the Cake (I)
24. Happy Birthday - English, Party Version (I)
25. Happy Birthday - Spanish (I)

NOVELTY SONGS

26. Let The Good Times Roll (V)
27. It's A Family Affair (V)
28. Yellow Rose of Texas - High Energy (I)
29. California Here I Come - High Energy (I)

MOVIES

30. Star Wars (I)
31. Austin Powers (I)
32. Pulp Fiction (I)
33. James Bond (I)
34. Toy Story (I)

DROPS

35. Final Answer? (I)
36. You Go, Girl! (I)
37. Don't Go There (I)
38. That's What I'm Talking About (I)

SOUND EFFECTS

39. Camera Click (I)
40. Passing Car (I)
41. Glass Breaking (I)
42. Car Peeling Out (I)
43. Big Wet Smooch (I)
44. Timpani Drum Roll (1 minute, heavy bass) (I)
45. Dinner Bell Chime (I)

BEATS

46. Beats #1 (2 minutes) (I)
47. Beats #2 (2 minutes) (I)
48. Beats #3 (2 minutes) (I)

INFLATABLE ORCHESTRA WARMUP (ALONE)

49. Drums (I)
50. Bass (I)
51. Rhythm Guitar (I)
52. Lead Guitar (I)
53. Keyboard (I)
54. Saxophone (I)
55. Trombone (I)
56. Trumpet (I)
57. Clarinet (I)
58. Bongos (I)
59. Solo Male Voice (I)
60. Solo Female Voice (I)

INFLATABLE ORCHESTRA WARMUP (WITH BACKGROUND BEAT)

61. Drums (I)
62. Bass (I)
63. Rhythm Guitar (I)
64. Lead Guitar (I)
65. Keyboard (I)
66. Saxophone (I)
67. Trombone (I)
68. Trumpet (I)
69. Clarinet (I)
70. Bongos (I)
71. Solo Male Voice (I)
72. Solo Female Voice (I)

27 DINNER MUSIC PARTY CD VOLUME 2

This CD is the follow up to our best-selling Dinner Music Party CD. 20 brand-new, instrumental tracks feature Smooth Soul, Jazzy Rock, Jazzy Ballads, and Smooth Standards.

SMOOTH SOUL

1. Ribbon In The Sky (I)
2. Feel Like Makin' Love (I)
3. Let's Stay Together (I)
4. Ooo Baby Baby (I)
5. Just My Imagination (I)
6. The Tracks Of My Tears (I)

JAZZY ROCK

7. Forever Young (I)
8. Simply The Best (I)
9. This Is The Time (I)
10. Time Of Your Life (I)
11. You'll Be In My Heart (I)
12. Teach Your Children (I)
13. I'll Be There For You (I)
14. Pretty Woman (I)

JAZZY BALLADS

15. My Baby You (I)
16. Breathe (I)
17. Truly Madly Deeply (I)
18. My Heart Will Go On (I)
19. God Must Have Spent A Little More Time On You (I)

STANDARDS

20. Through The Years (I)
21. Sunrise, Sunset (I)

28 JAZZ PARTY CD VOLUME 3

This CD is the follow up to ur best selling Cocktail Music and Jazz Party CDs. 18 brand new tracks combine both instrumental and vocal versions to produce a smooth sounding compilation perfect for any affair.

1. Affirmation (I)
2. Reasons (I)
3. Young At Heart (V)
4. Back At One (I)
5. Sweetest Taboo (I)
6. If I Only Had A Brain (V)
7. Sexual Healing (I)
8. Imagine (I)
9. Pick Up The Pieces (I)
10. You Mean The World To Me (V)
11. God Must Have Spent A Little More Time On You (I)
12. Can't Get Enough Of Your Love, Babe (I)
13. Beautiful Boy (I)
14. You Sang To Me (V)
15. Sir Duke (I)
16. Can't Smile Without You (I)
17. Betcha By Golly Wow (I)
18. Thank You (I)

29 HOLIDAY PARTY CD

This CD features dance versions of all of your favorite holiday tunes. It's perfect to kick of any holiday and will definitely get your guests in the holiday spirit.

HALLOWEEN

1. Monster Mash (V)
2. Ghostbusters (V)
3. Addams Family (V)

CHRISTMAS

4. Rock and Roll Christmas (V)
5. Jungle Bells (V)
6. Disco Joy (V)
7. "T'Was The Night Before Christmas" Rap (V)
8. Seigh Ride (V)

CHANUKAH

9. Draidle, Draidle, Draidle (V)

NEW YEAR'S EVE

10. Auld Lang Syne (V)

ST. PATRICK'S DAY

11. Techno Irish (Afro-Celt Soundsystem "Colossus") (V)

EASTER

12. Techno Bunny Hop (V)

GRADUATION

13. Vitamin C Graduation Song (V)

4th OF JULY

14. Star-Spangled Banner (V)
15. God Bless America (V)
16. America The Beautiful (V)
17. Techno Medley (V)
You're A Grand Old Flag
Yankee Doodle Dandy

BIRTHDAY

18. Techno Happy Birthday (V)

ANNIVERSARY

19. Happy Anniversary To You (V)

MISCELLANEOUS

20. Applause (1 Min.) (I)

30 WEDDING PARTY CD

Over 20 new or remixed wedding songs and some classic arrangements that are sure to add a unique style to any wedding. From processionals through the party closers, these high quality tracks will take you from the beginning to the end of any wedding celebration.

DISC 1

WEDDING ETHNIC DANCES (HIGH ENERGY CLUB BEAT)

1. Irish Jig Medley (I)
2. Tarantella (I)
3. Hora Medley (I)
4. Polka Medley (I)

WEDDING PARTY DANCES (HIGH ENERGY CLUB BEAT)

5. Chicken Dance (V)
6. Electric Slide (V)
7. Macarena (V)
8. Cha Cha Slide (V)
9. Apache (V)
10. Cotton-Eyed Joe (V)

GARTER AND BOUQUET SONGS

11. Girls Just Want To Have Fun (V)
12. Mission Impossible (I)
13. I'm Too Sexy (V)
14. The Stripper (I)
15. Oh Yeah (V)
16. Music To Watch Girls By (I)

CAKE CUTTING

17. High Energy The Bride Cuts The Cake (I)
18. Cut The Cake (V)
19. When I'm Sixty-Four (I)
20. Love & Marriage (I)

WEDDING SOUND FX

21. Tapping Of Glasses (I)
22. Long Kiss (I)
23. Big Wet Smooch (I)

DISC 2

PROCESSIONALS

1. Pachabel's Canon In D (I)
2. Trumpet Voluntary (I)
3. Entrance Of The Queen Of Sheba (I)
4. Tu Deum (I)
5. Here Comes The Bride (I)
6. Do Di Li (I)

RECESSIONALS

7. Mendelsohn Wedding March (I)
8. Toccata (I)
9. Simon Tov (I)

GRAND ENTRANCE (BRIDAL PARTY)

10. Bridal Party (I)
11. Puttin' On The Ritz (I)
12. Fanfare For The Common Man (I)

GRAND ENTRANCE (BRIDE AND GROOM)

13. High Energy Here Comes The Bride (I)
14. Everybody Loves A Wedding (V)

BRIDE & GROOM

15. The Way You Look Tonight (V)
16. When I Fall In Love (V)
17. Happily Ever After (V)

FATHER/ DAUGHTER DANCE

18. Daddy's Little Girl (V)
19. Butterfly Kisses (V)
20. I Will (V)

MOTHER/ SON DANCE

21. Sunrise, Sunset (V)
22. Song For My Son (V)
23. You Are The Love Of My Life (V)

PARTY CLOSERS

24. Pictures In A Frame (V)
25. Hit The Road, Jack (V)

(V) = VOCAL VERSION
(I) = INSTRUMENTAL VERSION

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31 ISLAND MUSIC PARTY CD

This CD contains 16 instrumental, original and classic Caribbean selections, featuring a mixture of calypso, exciting meringues and steel drum favorites. It is perfect to use for background music at a luau, island theme, or summer party. It is a must for every collection and goes perfect with a margarita!

1. Aruba Beach
2. Everybody's Alright
3. Bombanana
4. Lemon Meringue
5. Down to Kingston
6. Jamaica Farewell
7. Mary Ann
8. I Don't Mind
9. All Fruits Ripe
10. Woman Smarter
11. Tradewinds
12. Key West
13. John B Sail
14. Santa Maria
15. Santa Maria
16. Here Comes the Bride

32 NOVELTY PARTY CD VOLUME 3

Bobby Morganstein has teamed up with Ed Bishop, the hottest radio spot producer in the country. We bring you 80 tracks of fully produced party intros, game intros, transitions, countdowns, and more. A very unique CD perfect for the mobile entertainer. You will bring your party to the next level.

Event Launches/ Intros

1. Event Launch-1
2. Event Launch-2
3. Event Launch-3

Deejay Drops (produced)

4. DJ intro (It's time to party)
5. Area's hottest Deejay
6. Today's music/ Best Deejay around
7. Non-stop music/ best entertainers
8. Keeping you moving/ best dj service
9. You've got the hottest DJ in town
10. Hottest DJ around (all day long)
11. Hottest DJ around (all night long)
12. Keeping you dancing/ Hottest DJ
13. Not all DJ's are equal
14. Feel the music/ Best DJ in town
15. Equipted w/ mic, CD payers and music
16. It's time to slow it down
17. Instant Request
18. Hottest DJ/ Hottest Music
19. (airplane) party has begun w/ best DJ
20. (airplane) Another Request/ See Best DJ

Dance Floor Motivators

21. Sitting on your rump/ Proceed to dance floor
22. Warning-Get to dance floor/ countdown
23. Get to Dance Floor/ Request
24. Sale on Dance shoes/ hemorrhoid creme
25. Course is done/ Join us on Dance Floor

Games / Contest Intros (Produced)

26. Generic Contest Intro-1
27. Generic Contest Intro-2
28. Generic Contest Intro-3
29. Coke and Pepsi
30. Say What Karaoke
31. Lip Service
32. Mummy Wrap
33. Hoops (basketball showdown)
34. Singled Out
35. Hoola Hoop Pass
36. Huggy Bear
37. Mayhem
38. Pajama Party
39. Parade of Beauty
40. Name That Tune
41. Trivia (Generic)
42. Trivia (Music)
43. Trivia (Television)
44. Hats, Bats and Balloons
45. Dance contest Intro
46. Multiplication Game / Snowball

Ethnic Dance Intros

47. Dollar Wine
48. Tarentella
49. Hora
50. Polka
51. Irish Jig

Novelty Dance Intros

52. Apache
53. Macarena
54. Cottoneyed Joe
55. YMCA
56. Electric Slide

Music Set Intros

57. Motown Set
58. Disco Set
59. Eighties Set
60. Latin Set
61. Funk Set
62. Swingtime Set

Time Machines

63. Back to the 50's
64. Back to the 60's
65. Back to the 70's
66. Back to the 80's
67. Back to the 90's
68. Generic end (no specific era)

Time Transitions

69. From 50's Back to Present
70. From 60's Back to Present
71. From 70's Back to Present
72. From 80's Back to Present
73. From 90's Back to Present

Countdowns

74. Counting Down From 10-1 (Prod)
75. Counting Down From 10-1 (Dry)
76. Counting Down From 10-1 (Prod)
77. Counting Down From 10-1 (Dry)

Dessert Time

78. It's Dessert Time (funny)
79. It's Dessert Time (Serious)
80. It's Dessert Time (Dramatic)

33 TV THEMES PARTY CD VOLUME 3

Following up on the success of TV Themes Volume 1 and 2, we give you 36 brand new themes from some of television's greatest shows. Six themes from each decade are each perfect to use for "Name That Tune" or TV Trivia.

1950s

1. Honeymooners (You're My Greatest Love)
2. Surfside Six
3. Mickey Mouse Club (The Mickey Mouse Club March)
4. Ozzie & Harriet (Nelson Family Theme)
5. You Bet Your Life (Hooray For Captain Spalding)
6. The Ed Sullivan Show

1960s

7. The Jetsons
8. Laugh In
9. Combat
10. Get Smart
11. I Dream of Jeannie
12. Dennis The Menace

1970s

13. Happy Days
14. Welcome Back, Kotter
15. The Muppet Show
16. Monty Python Theme (The Liberty Bell)
17. The Mod Squad
18. Mork & Mindy

1980s

19. Dynasty
20. The Cosby Show
21. Dukes of Hazzard (Good Ol' Boys)
22. A Team
23. Moonlighting
24. The Golden Girls (Thank You For Being A Friend)

1990s

25. Simpsons
26. Murphy Brown
27. Murder She Wrote
28. ER
29. Just Shoot Me
30. Everybody Loves Raymond

2000s

31. Apprentice (For The Love Of Money)
32. Curb Your Enthusiasm (Frolic)
33. American Idol
34. Desperate Housewives
35. Fear Factor
36. The OC (California)

34 GROOVIN' COCKTAIL CD

Over 70 minutes of the coolest cocktail music you have ever heard. This CD features a mix of jazz fusion, ambient, acid jazz, trip-hop beats and trendy lounge style tracks. This CD is a must, as it provides a distinctive option for the modern and hip cocktail hour or dinner party.

1. Druid Dance
2. Sarachill
3. Palisades
4. Red Velvet Jacket
5. Blue Simplicity
6. On The Chip
7. Something's in the Robot
8. Right 11
9. Private Investigator
10. Rain Delay
11. Extra Spicy
12. The Last Call

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1 BASIC PRODUCTION



Learn How To Prepare And Run A Successful Bar/ Bat Mitzvah

6 Planning Sheets	Candle Lighting	Courses/ Buffet	Prizes
Preshow	Hora	Specialty Dances	Grand Finale
Cocktail Hour	Motzi/ Toast	Memory Glass	
Grand Entrance	Contests	Record Hop	

2 CONTESTS



Everything You Need To Perform All The Basic Party Conests

Huggy Bear	Lip Service	Tricycle Races
Coke/ Pepsi	Strip Tease	Hula Hoops
Multiplication Dance	Limbo	Mummy Wrap
Name That Tune	Freeze Dance	Musical Boys
Dance Contest	Dance Marathon	Hoops

3 FULL PRODUCTION



A Behind-The-Scenes Look At The "High End" Bar/ Bat Mitzvah

11 Planning Sheets	Costumes	Party Props
Recruiting	Routines	Sample Packages
Training	Dress-Up Skits	Video Catalog
Party Dancers	Set-Up	

4 PARTY DANCES



5 Dances To Teach Your Staff and 10 For Your Staff To Teach The Guests

Strike It Up	Good Time Tonight	Electric Side	New Electric Side
Oh What A Night	Grease Lightning	Dollar Wine	Time Warp
Get Ready For This	Hands Up	Loco Aculpoco	Motown Medley
Give It Up	YMCA	Mony Mony	

5 CREATIVE GAMES



The Hottest Creative Games From The Industry's Most Successful DJs

Hockey	Balloon Boulette	Word Spell	The Worm
Theme Trivia	Mitzvah Trivia	Walla Balla	Parade Of Beauties
Lifesaver/ CD Pass	Hoppity-Hops	Bubble Gum Races	Marble Twist Race
Connect	Twister	Ultimate Dodge Ball	Steal The Song

6

CREATIVE GAMES 2



14 New Games To Add Excitement To Any Affair
 Car Pool Pass It On Pump it Up Buddy Walkers
 4-Necker Stuff It Gravity Ball Creation Tower Building
 Blind Intersection Stackers Beverage Relay
 Suck It Big Foot Bungi Launchers

7

PARTY DANCES 2



Some New Guest Participation Dances Plus Some Great Classics

Cotton-Eyed Joe The Train The Whip The Step
 Coco Jamboo Apache The Bounce The Fist
 The Hustle The Freeze Bonus Freestyle Liquid
 Born To Hand Jive One Step, Two Step The Wave King Tut

8

PARTY DANCES 3



Russ Harris presents 9 new dances plus one bonus game

Disco Strut Maria Millennium Chicken Dance
 Stayin' Alive Strut Kung Fu Fighting
 Feel It Wild Wild West Bonus Game
 Funky Cold Medina Twist Medley Feed The Baby

9

PARTY MOVES



Featuring Byron and his 100 awesome, easy, and interactive Party Moves.

Plus: A Bonus guest appearance by Heidi doing 10 Party Move Combinations!

Sprinkler
 Hitchhiker
 Lawnmower
 Raise The Roof
 Shopping Cart
 Boxer
 Gopher Dance
 Lasso
 Clap
 Step Clap
 Double Clap
 In And Out
 Up And Down
 Peace
 The Muscle
 Cabbage Patch
 Bob And Weave
 Upper Cut
 Karate Chop
 The Dip
 The Swim
 Back Stroke

Breast Stroke
 Side Stroke
 Butterfly Stroke
 The Dive
 The Surfer
 The Wave Runner
 The Side
 The Front
 Pulp Fiction
 The Flick
 Airplane
 The Wave
 The Slide
 Jump Jump
 Twist Twist
 Wax On Wax Off
 Paint The Fence
 Rollin
 Reach Out
 Charlie Brown
 Dirty Bird
 The Paddle

Alligator
 King Tut
 Fowing
 The Twist
 Pointing Twist
 Cross Pull
 Liquid
 Disco Motion
 John Travolta
 The Snake
 The Rbbot
 Sunday Driver
 Windshield Wiper
 Kid N Play
 The Rush Hour
 Grease Lightning
 The DJ
 The Apache
 The Funky Walk
 The Punch
 The Double Punch
 The Shoop

The Four Corners
 The Pee Wee Herman
 The Hula
 The Heart
 The Skier
 The Kangaroo
 Single Single Double
 Tootsie Roll
 The Butterfly
 Bunny Ears
 The Hungry Money
 The Vogue
 The Loser
 The Shimmy
 The Headbanger
 Running Man
 Roger Rabbit
 Austin Powers
 Percolator

Train
 Stairs
 The Funky Monkey
 The Mashed Potato
 The Ice
 Box Step
 Motown Wave
 Motown Roll
 Point And Walk
 Side To Side Bounce
 Shoulders
 Dribble
 Hoop Shot
 Soccer Kick
 Football Pass

Party Move Combinations

The Fist
 Shake It
 Shake It Off
 Side Shoulder & Head
 Step Clap 123
 Circles
 No Sweat
 Brush It Off
 The Lift
 The Pivot

10 PARTY DANCES 4



Johnny K Teaches His Best Guest Participation Dances!

- | | |
|------------------------|-----------------------|
| Blame It on the Boogie | Move It Like This |
| Get Up Get Down | Wild Wild West |
| Hold Your Head | Proud Mary |
| Get Down Tonight | Italian Chicken Dance |

11 PARTY MOVES 2



80 more awesome interactive party moves!
Plus 10 Featured Bonus Moves as Featured in
DVD #10, Party Dances 4, Starring Johnny K!

Up Rock	The Wave	Bank Head Bounce	Shoulder Rock	Rdin' Dirty
Back Rock	The Q-Tip	Pivot Turn	Getting Jiggy	Stepover
Duck The Punch	You're Fired	Light Bulb	Uh-Uh	Crooked Foot
Duck The Punch + Clap	Gold Digger	Rockefeller	The Skate	Hat Low
Walk + Pull In	Ride It	Salsa	Jiggle It	Whatever
Right + Left	Super Model Walk	Cha Cha	Signal The Plane	Grillz
Chop It Up	Switch	Snap Yo' Fingers	Hey Ya	The Leonard
Snake	Rock 'N Roll	Lean Back	Hey Ya 2	Evis
Dribble Shoot	Psycho	Lose It Krip Walk	Polaroid	Thr Strut
Knee Slap	Chop The Tree	G-Strut	Hula Hoop	Sunshine
Sweat It Off	Car Wash	Harlem Shake	Weightlifter	Moonlight
The Carlton	King Kong	The Jig	Superstar	Good Times
Peanut Butter + Jelly	Wild Bill	Falling Off The Log	The Brittney	Boogie
Warm Hands	Roxbury	Skank It	Lean Wit It, Rock Wit It	Get Up, Get Down
Dust The Shoulder Off	A-Town Stomp	Wu-Tang	Get Down Tonight	Get Loose
Dust The Knee Off	Thinder Clap	Shoulder Lean	The Pfister	Piano Player
Serve Up The Pizza	Muscle	Willy Bounce	Motorcycle Dance	Get Down
	The Tut	Sow Step	Poppin' My Collar	Single Pull

12 CREATIVE GAMES 3



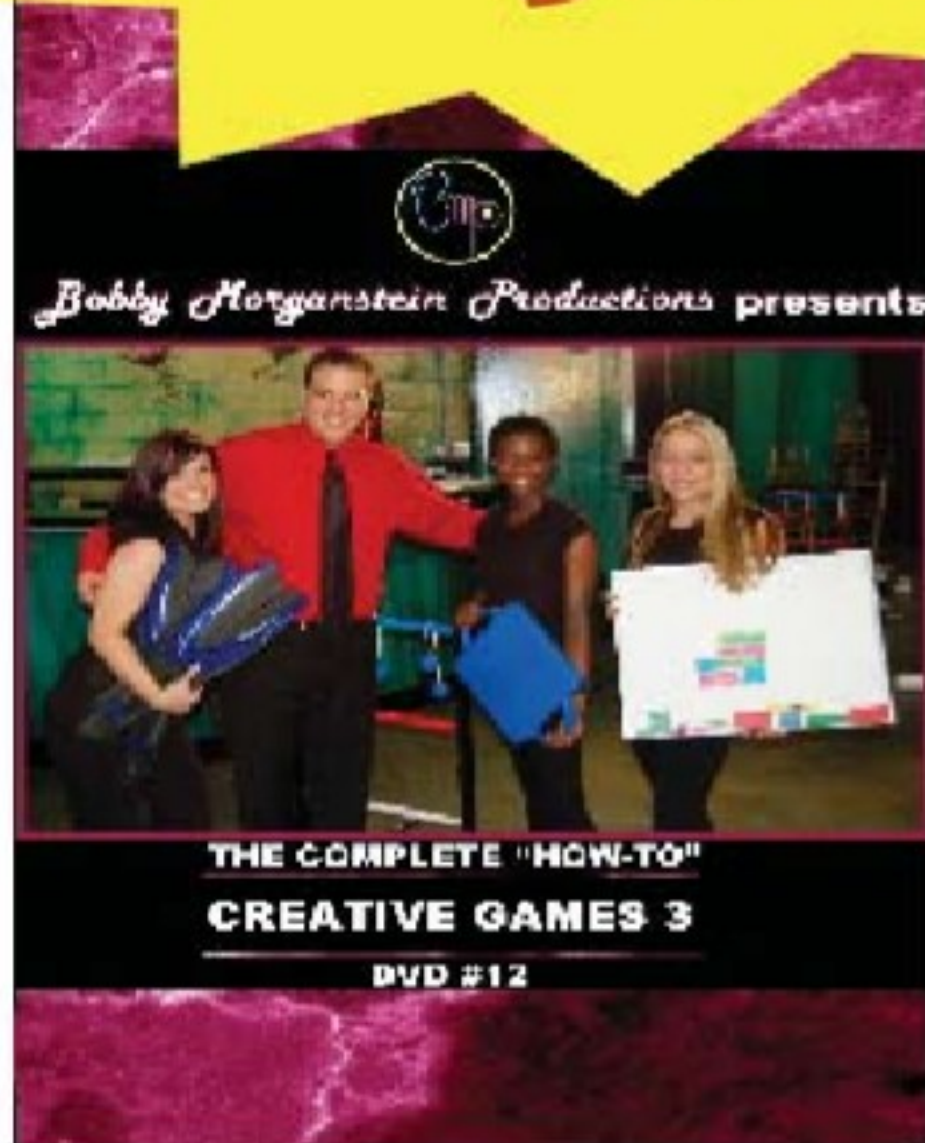
Ross Akselrad, three time winner of the Best Game Award at the International DJ Expo, teaches everything you need to know to perform 9 of the hottest creative games.

- | | |
|----------------|---------------------|
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| Scavenger Hunt | Brain Drain |
| Lucky 7 | Ladderball |
| Blockbuster | Mission: Impossible |

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Ladderball Accessories!

Ladder Ball

as seen in
Creative Games 3
DVD 12



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Music

IN THE CORPORATE MIX

With limited song choices, more creative energy is needed
to propel company parties **By Steve Sharp**

The focus of my writings for *Mobile Beat* is the very foundation upon which most events are built, as I see it: the MUSIC. My angle has been specifically: new music. More than ever, music permeates everything around us. Because music truly is everywhere now, the ability to program it well and somehow make the music WE play more engaging than something automated is more important than ever before. It's my belief that too many DJs rely too heavily on the tried and true, making their events bland and probably forgettable, at best.

It's with this as the backdrop that my editor suggested that for this issue, I examine corporate parties...but, with a focus on new music. This might have been the shortest article ever to appear in *Mobile Beat*! Instead I chose to expand the focus to music programming overall, in the context of corporate functions.

Presentation Points to Ponder

My company does only a few corporate events per year, with most of our business being weddings, and the occasional school dance or Sweet 16, so I decided to interview some DJs who do more corporate work than I do.

Steve Lynch, owner of Extreme Entertainment in Buford, Georgia has lots of experience in this area. Being in a suburb of Atlanta, Steve counts CNN among his corporate clients. He agreed that newer songs at corporate events should be few and far between, based on 1) the familiarity factor, 2) possible lyrical content issues, and 3) (possibly most importantly) the energy level!

Much like programming for a wedding reception (and maybe even more so), the right music to play at a corporate function should

be familiar to the vast majority of your audience: songs that are "old friends" to those in attendance. Steve likes to start with '60s soul and Motown music, because it has this kind of appeal, and is also great to dance to. He then uses the reaction to it as a barometer to indicate which direction(s) to take the event musically from there. Steve reminded us to "play to their age range." If the average age of the attendee is mid- to late-20s, the latest Avril Lavigne song is likely totally unfamiliar to them, even if it's a huge current hit. Steve suggests we "stick to classic, family-oriented stuff," which sadly is another good reason to avoid much current music... unless you want the finger-wagging and/or earful of criticism you could be asking for by playing even the radio edits of many current songs. It only takes one complaint of this type to ruin your reputation, ruin any chance for repeat business with a company, and even prevent you

from being considered by other corporates. Unlike wedding receptions, this should not be looked at as a "one shot" deal. (This is not to say that weddings don't involve potential referrals; I'm just pointing out the bigger differences.) You can potentially get annual contracts for all the events within a company or group of companies, possibly touring to do it, too. And if the person in charge at the company leaves, you want her or him to take your information with them to their next position. Corporations spend lots of time and energy to project and protect their "image." It's your job to reflect that in the most positive manner possible, and make them look wonderful.

However, simply avoiding new music isn't always enough to insure you won't upset the sensibilities of someone at the event. Steve recalled the story of realizing the "hard way" how dirty the "Grease Megamix" is, when someone complained and couldn't believe the DJ was playing "such filth." I concurred, telling him a similar experience I'd had with "Hot In Herre," and then suggested where and how to edit the Grease Megamix.

Most importantly, keep the energy level of the music up. Energy is not to be confused with the volume. Beyond the familiarity factor, frequently older music works better simply because it has a more positive and fun "vibe" and often a faster pace than much of today's music. An exception to this rule is the 2007 hit "Cupid Shuffle" (by emerging hip-hop artist, Cupid), which is not only squeaky clean but fun, with a brisk, 142-BPM tempo, and yes, it has it's own dance, too! I expect to see this in the MB Top 200 next year.

Companies also love theme parties. These themes often have musical ideas already "built-in." Sometimes you can further demonstrate your value by suggesting themes and how to implement them, if asked. But don't push your ideas on them, especially with new clients—build a rapport first.

Finally, be flexible and responsive. For example, Steve told a story of a corporate client whose committee filled out a pretty extensive DJ Intelligence request list consisting of lots of R&B music, only to find that at the event...country music turned out to be the surprise big hit, based on the volume of country requests at the event.

Amalgamate Your Entertainment Quotient

I also spoke with Paul Welsh, of Welsh Entertainment in Orlando, Florida, which is home to a multitude of big companies looking to be entertained. While Paul does many of the things we all do, he has also collaborated in creating a "show" aimed at corporate clients called the Big Dawg and Paul Show, which includes contests and lots of games, and which is marketed towards openings and team-building events, among other occasions. Paul points out the contrast that at a wedding reception, "people pretty much are there to be supportive" to the bride and groom, while at a corporate event "they don't want to be there," so really entertaining an audience is even more crucial. Paul's music programming philosophy is also spiced up with drop-ins from television and movies. He agrees that "any slow song at a corporate is just not gonna cut it" unless it's a holiday party, so keep it upbeat!

While admitting that building momentum for a custom show has been challenging, the results are rewarding, and demand is building as word spreads. If you can offer something

specific that no one else offers (I couldn't be Big Dawg and/or Paul, could you?), you're no longer pressured to compete with other DJs because what you do is so removed from the stereotyped definition of DJ.

Creative Limitations

Rather than needing to be on the cutting edge of the popular music world, the challenge presented to mobile entertainers by corporate clients, from the standpoint of programming music, is taking material that is very familiar and presenting it in a way that's still exciting and fresh. You have to be creative within parameters provided by the event planners, based on the purpose(s) of the event. I'm confident that if you use some of the ideas here as guidelines, you'll be off to a great start! **MB**

Steve Sharp is a DJ has been spinning SoCal since 1981. Along with running his own Signature Entertainment, he also creates a weekly remix show for Bo's Saturday Night Party on B95.1 FM. Steve not only plays the hits, but brings his encyclopedic knowledge of the stories behind them to each of his music columns. Steve can be reached at thatdj@aol.com.

At corporate events, many people don't want to be there, so really entertaining an audience is even more crucial.

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Jukebox Musicals

From the CD to the Stage

Giving the most popular pop the Broadway treatment

By Rick Ellis

In recent years, a new breed of musical has been taking the stage on Broadway. Take favorite music from popular artists and combine it with a storyline and choreography. The result has been dubbed the “jukebox musical” and has grown into a highly successful sub-genre. Artists such as Abba, Billy Joel, Queen and even Elvis Presley have had shows built around their music. *Mamma Mia*, based on the music of Abba, has been such a success that the Mandalay Bay Resort and Casino in Las Vegas has had it running in their main showroom for more than 1,000 performances.

80s Icon Finds New Spotlight

In May 2007, a brand new jukebox musical had its world premiere at the Starlight Theater in Orlando, Florida. *Electric Youth: The Musical* is a musical comedy featuring the music of Deborah Gibson. You may remember her as Debbie Gibson; she burst onto the pop music scene in 1987 with hits such as “Only in My Dreams,” “Shake Your Love,” “Foolish Beat,” “Lost in Your Eyes” and “Electric Youth.” At age seventeen Deborah became the youngest recording artist ever to write, sing and produce a number one single when “Foolish Beat” hit number one on the Billboard Hot 100 chart. In recent years she has been enjoying a very successful career on Broadway, starring in productions of *Grease*, Disney’s *Beauty and the Beast*, *Les Misérables* and *Cabaret*. She has also appeared on Fox’s *Skating with Celebrities*, and has been involved with a

number of VH-1 projects. No stranger to creating material for the stage, Deborah has written the music and lyrics for two original musicals: *Skirts* and *The Flunky*. The latter is currently in pre-production and should premiere on Broadway in late 2007.

Songs Energize Story

Dean Parker, a screenwriter who graduated from UCLA, has been involved in theater for most of his life. He won the lead role in the first show for which he auditioned. He enjoyed going to musicals, and after seeing *Mamma Mia* began thinking about putting together a show of his own.

He developed a story concept but needed to find the perfect music to help tie everything together. One day while driving in his car, he put in Debbie Gibson’s greatest hits CD. As he listened to the different tracks it suddenly hit him, “Out of the Blue” would be a great song to open the show. The high energy of “Electric Youth” could close the first act and “Lost in your Eyes” was the one to finish the show.

Before long, Dean had a rough draft of the script and had incorporated fourteen of Deborah’s songs into the show. Last summer, he decided to take a chance and contact Deborah’s management. He was asked to send the script treatment to Deborah for approval. He did, and before long she gave her blessing; *Electric Youth: The Musical* was born.

Electric Youth: The Musical tells the story of Randy and Tasha, a young couple from New York City who travel to Randy’s rural hometown of Fern Hill, Minnesota to announce their engagement to Randy’s family. They find the town in dire financial straits and Randy’s parents in danger of losing the family farm—all of this thanks to the town’s wealthy spinster, Emma Van Horn. Tasha and Randy come up with a plan to revive the town’s economy by creating more places for the local teens to frequent. Emma learns of their plans and schemes to thwart their efforts by recruiting her underhanded nephew, Keith, to spy on Randy and Tasha. When Keith learns that Randy’s sister, Kris, has a crush on him he uses this to his advantage. But when Keith meets Tasha he falls for her and tries to break up the happy couple. Will Randy and Tasha find their way back to each other, outwit Emma and Keith and save

the town? You’ll have to see the show to find out!

Getting the Show on the Road

Deborah has been behind the musical from the beginning. She helped promote the show on her website www.deborah-gibson.com. Deborah also invited the cast of *EYT* to appear on stage with her at an appearance in Clearwater, Florida the weekend before the show opened. The cast performed some numbers from the show and they were well received by the crowd. When Deborah traveled to Orlando for the opening we had an opportunity to talk with her about the show and about jukebox musicals in general.

Mobile Beat: Now that you have seen the show, what do you think?

Deborah Gibson: I think it is a great concept with lots of potential. Once you see a show on its feet you realize that certain things work better than you thought they were going to. There are a few suggestions I have for Dean. There are a couple of characters I feel need songs specifically written for them which I would like to go back and do now. Overall I think the characters are really likeable and to see them coming to life is very cool.

MB: What did you think when you heard that Dean wanted to produce a show based on your music?

DG: What I loved was that it wasn’t even someone wants to do it; it was the script has been written and is being sent to you. I love that, because my theory in life is ask for permission later. So I love that Dean was so proactive and thought, well I’m just going to present it to her in finished form. It wasn’t a pitch, it wasn’t a treatment, it was done. I was honored and I thought “Wow.” I’m normally a control freak and like to create things for myself, and this was one of those times I was able to say, great, take the reins, let fly and see what happens.

MB: How much input did you have on the production?

DG: I came to the dress rehearsal last night and took some notes and just, without freaking the cast out because they only had this afternoon to make slight adjustments, [made] mainly little energy adjustments. Being a fresh set of eyes, I didn’t want to meddle in what wasn’t



my initial vision, so now I'll meddle.

MB: Do you have a favorite number in the show?

DG: Oh my God—I think "Electric Youth!" I told the cast last night, go on and mock me and the choreography in that song because that's what makes it fun and kitschy, and they did just that tonight, which I was really proud of them for. I just think that's like the Footloose moment where the kids want to take over the town. Every jukebox musical has that moment and it's so weird that I wrote that song without knowing it was going to serve that purpose years down the road.

MB: What do you think of the current trend of Jukebox Musicals, such as Mamma Mia, Movin' Out and now Electric Youth?

DG: I think it's great; pop songs are timeless. When I first started doing theater, people used to ask me, "Which do you like better?"...to me it's all part of performing and I love that the gap is being bridged in this way, because to me entertainment is entertainment. I love that there is a marriage now between pop and theater. I think people know that you're not going to Mamma Mia to see Les Miz. It's not Shakespeare, it's not meant to be. It's meant to be fun, like a mini-concert. It fits a niche and fills a gap in what people want to see in the theater.

MB: Does it surprise you that DJs would still be playing your music at events 20 years after you started your pop music career?

DG: It's awesome! I remember going to play clubs when "Only in My Dreams" first came out and

the DJs would say, "This song always fills the floor!" It is such a great compliment because that's the music getting to people on such a subconscious level it just makes you have to get out of your seat and move. It's one of those things you can't teach a course on—how to write that song or how to produce that song. So the fact that when you stumble upon some magic formula and it resonates with people—it's amazing.

MB: Tell us about your other current projects.

DG: There is a sitcom in development specifically for me. I also have a musical I wrote with Jimmy Van Patten called The Flunky that is very twisted, a little edgy and really fun. It spoofs Hollywood and the people who leech off of celebrities. I am also busy performing and working on new pop music too.

There are plans to take Electric Youth: The Musical to Los Angeles and eventually Broadway after its initial run in Florida. Dean mentioned that there has been a lot of interest in the show from fans around the country. People who love Deborah's music made vacation plans to come to Florida specifically to see the show. There were fans from as far away as England in attendance on opening night. The show was very well received and several attendees were already making plans to attend more performances.

If the current crop of shows on Broadway are any indication, one thing is very clear. As long as there is pop music, there will be a market for jukebox musicals. For DJs it means an

extended lifespan, or even a rebirth for many of the songs that have filled dancefloors during the last few decades. **MB**

Rick Ellis is the owner and operator of Music Express DJ based in Merritt Island, Florida, home of Kennedy Space Center and the Space Shuttle. He began performing on stage at age 6. While in college he toured Russia, Romania and Hungary as a featured soloist and dancer. He started Music Express DJ in 2001 and now specializes in video music parties.



OTHER MUSIC NEWS: RECYCLED TRACKS



The Select Mix-Hot Tracks Remix Recycling program is an innovative way the recently merged company is using to introduce customers to the Select Mix and Hot Tracks remix products. New customers can simply choose three old CDs from any other remix service they utilize and mail them in. Select Mix will "recycle" those discs by mailing out three brand new products from the company. Get all the details needed to participate at www.selectmix.com/recycle/.



Music By Request?

As technology allows bigger and bigger portable music libraries, the question keeps arising: Why?

By Mark Johnson

Over the last few years, I've shared my opinion on the trend to have more and more music available to the clients and their guests. I believe that what started as a service to the audience has turned into a numbers game where more is better and unfortunately he who has the most songs is deemed the best DJ.

I am not against having a reasonable amount of songs for requests. That's the entire premise of being a mobile DJ: To provide music for our clients' and their guests' enjoyment. I just have a problem with the unlimited potential of having tens of thousands of songs just for the sake of claiming ownership of these huge numbers.

A recent article from another writer casually included the statement that he carries 38,000 songs. Thirty-Eight Thousand Songs! He mentioned that he performs for a variety of ethnic and multi-cultural events. Fair enough...but Thirty Eight Thousand Songs?

I believe I have an extremely comprehensive portable collection of songs on CDs that totals around 5,300 songs. It covers the full spectrum from the Big Band era through the vocal era, the 1950s, the 1960s, classic through contemporary country, tons of classic rock, the disco era, the 1980s, 1990s and as much as possible of current music as I can acquire and tolerate.

I truly enjoy playing an off-the-road request from a guest, but if I don't have it, as I've mentioned in a previous article, I can suggest an alternate that is close to what they are requesting.

Yet my collection adds up to roughly 14 percent of the mega-collection. What other kinds of music could he possibly have? He does mention that he has a strong ethnic business but doing the math, I can't imagine that he has 5,000 songs for each of the various ethnicities. He also mentions that he has classical music and perhaps other localized music that I am unaware of.

Requesting: An Investigation

In my travels over the years as both a DJ and as a regular person attending DJ-hosted functions, I have seen these immense collections first hand. At one wedding I saw 30 milk crates stacked on the tables behind the DJ, packed full with 12" records. I asked why he had so much

music and he repeated the time-honored reply: "To handle requests"

Recent technology now allows such huge amounts of music to be made extremely portable. While writing this, I found a 500 GB external hard drive for \$199. Doing the math with 128kps MP3s, that's almost 4 million minutes of music or 975,000 four minute songs. So I guess that 38,000 songs is just a drop in that bucket.

I've attended three weddings and two other adult social functions as a guest within the last six months. All had mobile DJs with their large collections of both MP3 and CD music. Without tipping my hand as being a mobile DJ, I casually offer a nice comment about their impressive collection. Sure as rain, each DJ responded that it's to handle any requests and did I have any special song that I wanted to hear.

I've been doing a little study with these last five events. Since each had a cocktail hour followed by a dinner and then general dancing,

I asked for one specific song for each of these three segments. For the cocktail hour I requested "L-O-V-E" by Natalie Cole, for the dinner I requested "Summer Wind" by Frank Sinatra and for the dancing, "Man! I Feel Like A Woman!" by Shania Twain (for my wife).

Without any negative indication, each DJ gladly accepted my three requests, each appropriate to the "hour." I was never a nuisance to the DJ, nor did I give him any reason to ignore my requests. I tried to be as normal a guest as I could be.

Sure enough, not one of these five different DJs played ANY of these three songs during the specific hour or even during the entire event. These are not far-fetched songs that would have killed the mood, rather they are very acceptable songs that I have used during these time periods with seemingly very favorable results.

None of these DJs were what I would consider "bad." On the contrary, they played each segment of their events with the proper decorum and musical sophistication that one would expect. They were very good at announcements and creating the right atmosphere for these hours. They had first-rate equipment and presentation.

It did appear that the sets of music played during these hours, especially the dancing portion, were very tight and planned out. It gave me the impression that there was no room for any unexpected requests to be squeezed into these existing sets.

It appeared that the sets of music...were very tight and planned out. It gave me the impression that there was no room for any unexpected requests.

One DJ in particular had a laptop with an external hard drive and 23,000 songs while also having four roadcases with over 500 CDs in each. Thus he had 23,000 songs as MP3s and roughly 28,000 songs as CDs. He was very proud of the laptop's ability to locate any song and even showed me that he had some of my requests. Okay, there goes that excuse. At least he has the song(s).

The popular response to having so many songs—"to play requests"—just got a few holes shot in it. I did ask for three songs that would have easily fit into the three event segments. But I did not hear any of them. Am I a lesser guest than any other guest? I never divulged my identity as a DJ to disqualify my request in lieu of a "real" guest.

Taking Measurements

So my perspective on these massive numbers of songs remains the same: Pure "show and tell" and nothing more. As the medium gets lighter (vinyl then CDs then MP3s), perhaps the purpose is to carry around the same weight, thus increasing the number of songs. Just a thought.

Had even one of these DJs played just one of my requests, my opinion would not have stayed as harsh regarding massive libraries. I know that I will never have the largest CD or MP3 collection. But I pity a client who measures a mobile DJ purely on this metric.

Perhaps the absence of any other real metric in the mobile DJ business causes many to use their song count as their "best foot forward." One might think that years of experience would factor more heavily in advertising, but that is a disadvantage to the newer DJs who will never catch up. So, maybe the trend is to see who has the fastest fingers in loading up their hard drives with as many songs as possible, to claim the title of "Best DJ." **MB**

Mark Johnson is a long-time mobile DJ and has written for Mobile Beat for years, giving his insightful and often incisive perspective on many business and operational ideas. His articles grow out of his own experience and his observations of other DJs during his travels. Always providing an alternative view, his previous articles can be found at www.mobilebeat.com/archives.



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Expand. What does it mean? Expanding means to grow, to branch out, and to look beyond the norm. The expanding DJ is truly amazing because he/she is never content with being average or remaining ordinary. The expanding DJ is always looking for new ideas, better ways to conduct business, new skills and ways to use modern technology to rise above the average

Look in the mirror and ask yourself, "How expansive am I in my DJ career? Am I continually looking for new and exciting ways to better my presentation? Do I seek to improve on my business practices to attract a high-end clientele? Am I looking for different venues and types of events? Have I become a truly amazing DJ, or am I satisfied to just do enough to get by?"

These are important questions to answer, especially in a day and age when any bozo with an iPod® thinks he can be a DJ. Only those with true vision and a flexible mindset will rise to the top of their profession, satisfying and even amazing their clients with not only their expertise and great performances, but with their ability to grow and adapt...to expand their horizons.

Expand Your Repertoire of Gigs

The majority of us tend to "specialize" in one area or another, with a lot of us concentrating on the wedding industry. We are comfortable in performing each weekend, bringing smiles and tears of joy to our clients. Weddings are what we like to do, and we are happy to stay in the "wedding box." We would rather not expand our business in any other direction.

Well, why not expand? Why not be amazing? For example, most wedding receptions involve children; if we are a DJ that is amazing, we will include the children in the festivities, being creative so that they will also have a great time along with the adults.

Now it's time to really expand. How about school dances? How about bar/bat mitzvahs? These are with LOTS of kids of all ages, and it presents a good challenge for us. It also expands our working time to the weekdays instead of just Saturdays or Sundays.

What about corporate events? With a little effort, a little expansion, a little growth and branching out, we can open up new avenues to our business. Corporate gigs are great! With a little advance thought and preparation, we can bring the same level of enthusiasm and fun to a corporate party as we do to our fantastic wedding events. Not only that, but if you show them a great time, they will definitely call you back next year. Usually, they have at least one (if not more) events a year. I have had some of my corporate clients for six years or more. Not only those, but also several employees have gotten married during the years, and guess who they called? I have one client that has generated three weddings for me in the last couple of years. I recently booked another one the brother of one of the employees. You can see how this branches out to a lot of business!

Expanding Your Execution

What about the vast array of new technology that is now available to DJs?

Many of us tend to shrink back from these marvelous changes, having the attitude of, "What I have works. Why change it?" The simple answer to that is, "If it works better, why not use it?" How many of us still carry crates of vinyl to each gig? I think it would safe to say none of us, or at least not many! How many of us are saying, "I'll never get rid of my CDs. I'm a hands-on person!"? That is not the thinking of an expansive mind. Let go and open up to the wonders of the digital age. Better technology can mean better and easier performances.

How many of us are expanding our performance at our events? This may seem to be one of the most difficult areas from which to branch out, because we all have a basic routine and timeline that we feel comfortable in following. Stop being content with what you are doing at each event. Look for ways to expand your horizons, ways to change and improve on what you are already doing. Don't tell me, "I've already done all the changes I can. There is no room to improve or change." That, my friend, is the attitude of a complacent and lazy DJ, one who really doesn't put the client first. I have been doing this for over 20 years, and trust me, there is always something new, or something to improve on, to perform in a different way that fits your clients' personalities and/or event themes.

Here is just one example. How many of us actually become the host at our gigs? How many of us get out from behind the comfortable DJ booth and meet and greet the guests as they walk through the door? If you are not doing this, then you are losing a valuable tool to expand your professionalism. Here is the optimum chance to create the desired atmosphere at your event, speaking to the guests, gathering information from them that can be used during the evening. This way you are guiding the flow of things right from the very start.

If you are already acting as the event host, you still can branch out in what you do. Maybe you could do a little magic as an icebreaker, spending a little extra time with some of the more outgoing guests, doing a few interactive games to get them in the party mode.

This is just one area you can choose to expand in. How about your Grand Entrance, table release for the buffet, first dance, parents' dances, bouquet and garter toss? You could do something special to recognize the mother of the bride or the father of the groom. It seems that these are left out of any special recognition, unless you (The Amazing, Expanding DJ!) come up with a way to spotlight their importance at the wedding. Assist with the raffles and door prizes at corporate parties, maybe making them fun by adding a competition to win the prize instead of just pulling a number out of a bowl! Try different games and contests for your birthday parties and mitzvahs. The list could go on and on! (See the sidebar for some helpful resources.)

As I have done before, I put this personal challenge out to each one of you: Expand your vision of what you can do and what is possible at each event. Grow in your knowledge of new technology and its benefits. Open yourself up to doing different types of events, along with making small changes and improvements during your own performances. Step up and become the ever Amazing, Expanding DJ and watch your business fly! **MB**

If you would like to set up a personal coaching session with The DJ Coach, or if you have any comments on this article, suggestions for future articles or questions, contact him at djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member and the current president of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at the Mobile Beat DJ Show.



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The Mobile ProBooth is adjustable to three convenient sizes so that 4', 6' and 8' folding tables will fit snugly within. The height is 4', which is 18" above a standard folding table, making it easy for the entertainer to see over. Total blackout material around the booth hides items such as cables, discs and other valuables from the audience. This buffer will keep drinks and curious hands away. Your sides are completely protected with walls that are 48" from front to back. The visual result is the polished presentation that venues will respect and customers will admire.

The fire retardant fabric passes the Fire Marshall Safety code 701, so you know your business is safe. No clips or fasteners are needed to keep the fabric in place. It is attached by sliding pipe pieces through a hollow opening, and can be rolled up around one pipe between uses. The fabric lays flat and taut around the booth but "bunching" is possible on smaller setups if desired. The lightweight and durable piping (one-third the weight of aluminum, also used for hockey and soccer goals) makes a sturdy frame.

The Mobile ProBooth is truly mobile: There are no bulky panels or heavy parts—the total weight of the pipe, fabric and wheeled bag is only 32 lbs. A wheeled bag with handles is included free and measures 49" x 19" x 7", fitting easily in the back seat of a car. The bag opens on three sides like a suitcase to make storage and removal hassle free. Set up time is approximately six minutes. - www.djskirts.com

VIVA LA REVO!

Combining the benefits of LED technology with the versatility of **DMX**, **American DJ** continues to expand its cutting-edge LED FX line with the introduction of an exciting new series of high-output moonflower effects: the Revo Series. The series adds visual excitement by including white LEDs along with the essential red, green and blue. The new series consists of the Revo I, Revo II, and Revo III intelligent moonflowers, each a different size, output and price point.

Because LED lamps can be turned off and on individually, the Revo's built-in programs can

create a variety of breathtaking chases and patterns not possible with halogen fixtures. Plus, advanced new lens technology enhances the LEDs' visual intensity, sharpening their beams. With long lamp life (100,000 hours) and less heat, they keep the dance floor cooler and can run all night without duty cycles. And, because of their low power draw, more units can be operated on a single circuit. Each of the Revo fixtures can be operated in four modes: DMX, Master-Slave, Sound Active (to their built-in programs), and Remote. For more info on the individual units, go to www.americandj.com.



LIGHTING UP THE STRIP

CHAUVET's COLORstrip™ is an LED-fitted strip fixture designed for both the serious programmer and lighting novice. At 38" long by 2.5" wide, it is ideal for creating "runway" effects without cluttering up the catwalk. Dance floor and DJ booth accents are other exciting applications possible with the COLORstrip™.

The unit can be controlled via four DMX channels, multiple modes accessible via the control panel, or an optional LED-FS1 controller. Built-in programs with automatic and sound-active triggers, as well as popular preset RGB mixed colors (yellow, purple, cyan and white) are provided. Pre-programmed flash, color chase, sequential color chase, color mixing and color fade patterns are also onboard. A DMX controller gives you access to all pre-programmed features as well as to speed adjustments for fade and flash.

The physical characteristics of the COLORstrip™ complement the operational aspects, with an easy to use control panel, a total weight under 4.5 lbs. and the ability to be daisy-chained in multiples. Fewer cable runs and a sleek case create aesthetic appeal that doesn't compromise functionality. The COLORstrip™ is packaged with two differently sized pairs of brackets, giving users height options for different applications. - www.chauvetlighting.com

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PIONEER SEAMLESSLY BLENDS AUDIO AND VIDEO

Pioneer Electronics (USA) Inc. Professional Sound and Visual Division has unveiled the SVM-1000, the world's first reference audio and video combination mixer designed for elite DJs, VJs and club venues to enhance their audio/video performance and provide their patrons and fans with an all encompassing sensory experience. In addition to mixing audio and video, the SVM-1000 mixer incorporates a built-in 11-inch LCD touch-panel display, symmetric channel layout, 4-channel audio and video inputs, Still Image Sampler and hundreds of combinations of video effects. Features and audio mixing capabilities of the SVM-1000 are similar to the industry standard Pioneer DJM-1000/800 mixers, which give DJs and VJs the creative freedom to easily build and create synchronized visual effects to accompany their audio mix for a complete entertainment encounter.

The SVM-1000 mixer was designed to easily integrate into club DJ booths: The face of the mixer incorporates a "channel symmetric layout" featuring an 11-inch LCD touch panel in the center of the mixer. With a quick touch of the screen, video manipulation follows the audio with fluid transition.

The audio mixer employs 96 kHz / 24-bit digital sampling and a 32-bit Digital Signal Processor (DSP) for crystalline quality audio, while the video signal input through the Analog to Digital Converter is image processed at 600MHz / 32-bit / 4800MIPS (Million Instructions Per Second) to maintain high dynamic range and minimized noise—resulting in accurate and clear visuals.

SVM-1000 features include: Multiple Video Blending Technology that synchronizes audio and video with up to four sources simultaneously. Each of the four channels features independent fading and equalization for traditional mixing techniques. The mixer is also capable of sound-only or visual-only control for creative mixing according to the DJ/VJ style. For enhanced visuals of any mix, the cross fader is capable of various video effects such as FADE, WIPE and CHROMAKEY.

Audio Video Effect function enables the user to fully synchronize audio and video effects utilizing the touch-panel LCD display. With up to 30 built-in audio and video effects, you can quickly create exciting visual treatments orchestrated to music. When video isn't available, create a visual



performance through pre-loaded graphics and images accessed from an animated on-screen icon for quick selection.

AV Beat Effect automatically detects the tempo of the music and syncs it with the video content. Twelve beat effects are available including Delay, Echo, Pan, Transformer, Filter, Flanger, Phaser, Reverb, Robot, Chorus, Roll and Reverse Roll, which can also be combined with other visual effects such as Inverse, Edge and Hue for numerous arrangements.

Using the touch screen, AV Touch Effect lets you quickly access 12 touch effect patterns including Ripple, Lens, Spot, Radiation, Cube, Block, Kaleidoscope, Twist, Zoom, Drop, Blur and Distortion. Each effect contains four parameters to create different variations.

Custom text messages can be displayed to the tempo of the music in various beat-linked expressions by using Text Effect. Six text patterns are available. The JPEG Viewer Function lets users incorporate their own images and photos from an external memory device for use in their performance through a SD slot and USB connection. Its Still Image Sampler further enhances visuals by mixing images, such as logos of DJs, events or sponsors with videos or other still images with the ability to loop and play them as a slide show. For more on the SVM-1000 go to www.pioneer-prodj.com.



PUT ON A SEAMLESS PRODUCTION

In keeping with the projection industry's trend toward expanded screen sizes and bigger, bolder display surfaces, **The Screen Works** is now offering seamless projection screens in sizes up to 12 feet high and widths that span virtually any stage dimension. Available in Matte White as well as Rear Projection, the flexible, seamless material offers an unblemished continuous surface so that projected images are consistent across an expansive image area. The new seamless screen material is available from The Screen Works' Sales and Rental Departments. Standard HDTV and Video sizes include 10' x 30', 10.5' x 14', 10.5' x 18', 12' x 21.25', 12' x 16' and 12' x 36'. Seamless widescreen, lace and grommet, and custom sized surfaces are also available. - www.thescreenworks.com



DA-LITE GOES MATTE WHITE

Da-Lite Screen Company's line of **Deluxe Insta-Theater** screens now includes Matte White screen surfaces. The Matte White screen surface evenly distributes light over a wide viewing area with a gain of 1.0. The Deluxe Insta-Theater is a uniquely designed screen that lifts up and out of its sleek aluminum case and is ready to use in seconds. The Deluxe Insta-Theater features a unique pneumatic scissor mechanism for raising and lowering the screen surface. Lightweight and self-standing it is perfect for mobile presentations. The Matte White screen surface is now available on the 60" and 80" diagonal Deluxe Insta-Theater screens. - www.da-lite.com

Laying the Groundwork for Sound

Bag End subs pump up the beach party

It's been called "the coolest," and "the hippest hotel in South Beach." Indeed, the Hotel Delano in Miami Beach is truly an Alice in Wonderland of destination hotels, combining fantasy, indulgence and tranquility in a couture package.

Owned and operated by New York-based Morgan's Hotel Group, the 238-room Delano, at 1685 Collins Avenue, is one of the most elegant boutique hotels in the United States. Ian Schrager and Philippe Starck have always had a talent for containing worlds within their hotels—and the Delano is no exception.

Guests are treated as royalty. Pampered by a superbly trained staff, guests find the atmosphere serene, peaceful, and totally relaxing by day. They can go to the movies, play volleyball, swim, sleep and enjoy treatments at the Agua spa. The private beach features peach and white tents stocked

with beach balls and fruit.

The pièce de résistance is the pool where one can spend an entire day underwater. There's music (yes, underwater music), a waterfall, and separate spots for playing, floating around, and even snacking. The poolside bungalows are on Miami's most wanted list, offering a tasty glimpse of the sea and the pool, plus a decadent reputation that probably derives from their close proximity to the bar.

Destination for Exhilaration

But after dark, a party atmosphere takes over and the Delano is where it's happening in South Beach. Every space within the hotel is its own sphere. Hot in-house destinations include the Rose Bar, the Sea Bar and the Blue Door restaurant—which, incidentally, is co-owned by Madonna, always packed with visiting stars, models galore, local celebrities and, of course, hotel guests.

A key to the party atmosphere at the Delano is its pulsing sound. And when it came time to upgrade the sound system in the hotel's public spaces, the owners turned to Clair Brothers Systems, a company that has designed and installed audio systems in several Morgan's Hotel



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Group properties. A Clair Brothers team headed by Jan Luszczek designed a comprehensive sound system that consisted of more than 120 loudspeakers in 10 different zones, from the lobby all the way to the poolside bar and private cabanas.

The foundation for all good sound systems is its bass range. Luszczek selected Bag End subwoofer speaker systems for the quality, clarity and reliability of their bass sound reproduction. "We went with Bag End D-12E-I dual 12-inch subwoofer cabinets because of the required SPL and the cabinet's compact size," he said. "We use one channel of a QSC CX-902 per subwoofer for a total of 900 watts per box (4 Ohm load). That's more than the 400 watts recommended by Bag End's engineers, but in spite of continuous use, the Bag End subwoofers have proven to be extremely reliable."

Luszczek installed eight

Bag End subwoofer systems in three different zones, each with its own INFRA signal processor, which give the system the capability of reproducing flat bass frequencies down to 8 Hz. Two D12E-I enclosures are located in the Sea Bar, along with a combination of JBL in-ceiling loudspeakers, as well as some loudspeakers from the previous sound system that were reused in this location.

"The lobby in front of the Rose Bar and the Brasserie Restaurant is where the DJs setup for parties," Luszczek said. "Six Clair R2D loudspeakers supplemented by four Bag End D12E-I subwoofer systems provide the sound in this area. The Rose Bar itself and the Brasserie received their own speaker packages consisting of Speakercraft in-ceiling speakers and a pair of Bag End subwoofer systems."

"It can get pretty loud some nights in the Rose Bar lobby, when the DJs crank it up," he said. "Normally we have a few dB of clean headroom in connection with properly set limiters, and we set the Bag End INFRA signal processors rather aggressively. The ultimate LF extension is not the goal there but it's nice to know that it is still there when the music isn't pounding."

The outdoor dining area is an extension of the indoor restaurants and provides a similar audio playback quality. Volume can be adjusted in three different dining areas independently. Clair Brothers also designed a self-contained audio system for the pool deck. It consists of three separate zones with volume controls for every cabana, the beach and each side of the bar. A separate audio feed provides music to underwater loudspeakers.

A recent guest at the Delano commented afterward, "This is the place to throw caution to the wind and live it up. The lobby is done in soft whites and soothing browns, the pool and cabana area are breathtakingly beautiful... Don't bother with the other hotels in Miami. They will not even come close to the Delano."

Another guest commented, "I love the pool at the Delano, the evening scene... the grounds are gorgeous. It's quintessential South Beach and even if you don't stay here, you should pay this place a visit."

For more on the hotel, go to www.delano-hotel.com; for info on Bag End products w.bagend.com and for info on Bag End D-12E-I subs, turn to It's Hot on page 10; to check out QSC amps, click on www.qscaudio.com. Clair Brothers Systems can be found at ww.clair-audio.com on the Web. **MB**



Unleash Your Speakers

Liberate your PA with Phonic's WM-SYS4
Dual Channel Wireless Monitor System

Recently, Phonic released the new WM-SYS4 Dual Channel Wireless Monitor System. When I opened the box, I was pleased with what I saw. A couple of the wireless systems that I have looked at recently only had one transmitter and one receiver, with two outputs. The Phonic system has two receivers (left side and right side).

16 different wireless channels make it easy to find a channel that does not interfere with other signals in the area. The receivers have XLR outputs to your speakers, while the transmitter can take either XLR or 1/4" inputs. Each side also has individual volume control through the transmitter, making it easier to control different areas for your sound. Each of the three components has its own power supply, and the receivers have removable antennas. The only thing that surprised me was that the system does not come with a carry bag for all the components.

The WM-SYS4 receiver units are very light and easy to work with. They come with mounting brackets for all pieces. This makes it very easy to mount onto just about any kind of speaker. All I needed was a 2-foot XLR cord to connect each wireless receiver to a speaker. No cords for the guests to see or trip over.

WMSYS4 FEATURES

Stand-alone UHF wireless receiver, works with any active speakers
 12v external power supply
 16 user-selectable frequencies
 RF carrier frequency range: 614-870MHz
 Operating range: 210 ft. (environment-dependent)
 Indicators for Power On, AF and RF
 Antenna: external, threaded connector
 Internal squelch and mute circuit mode
 M6, M8 and M10 screws and Velcro strip included to attach receiver unit to any speakers
 Three year warranty

Free At Last

I used the unit in three different environments. At the first event, I had the speakers about 40 feet away from my DJ booth. I had absolutely no problems whatsoever with the audio quality. The sounds from the speakers were a bit on the quiet side, so I had to crank up the volume of the speaker, but overall, the sound quality was just as good as if I had run cables directly to the speakers.

The second location was a very large old barn that has been converted to an elegant reception facility. The wireless speakers were again in the same room as the main sound setup, but about 175 feet away from the mixer and transmitter. I had a pair of B-52 passive speakers set up on the dance floor and a pair of Mackie 450s in the back of the room. As I started playing cocktail music, I was walking around the room greeting guests. Suddenly there was a loud buzz and squelching sound, for just a split second, from the 450s. I went over to one of the speakers, and it happened again. A guest sitting near the speaker told me it was happening about every four to five minutes. However, while the squelching noise was happening in back, the front speakers never had a noise problem. All I had to do was take my screwdriver and adjust the channels that the receiver and transmitter were on, and the problem was fixed.

This just serves as reminder of the obvious issue when it comes to running your speakers wirelessly: Just like with your wireless mic systems, there is always the potential for interference. It's simply a decision between the freedom that wireless speakers provide and knowing that RF problems could occur. Considering the possibilities afforded by this system, I think it will most often be a risk worth taking, especially when the situation demands an unusual speaker setup.

The third event had the speaker only about 30 feet away. The catch was that the speaker was in a special art center room, on the other side of a glass window from the transmitter. Even with the glass barrier, my program sound experienced no unwanted fadeouts or other problems at all. The facility manager even complimented me for being the first mobile performer he'd known who provided quality sound both inside and outside so that all guests experienced the same things.

So question is: Do you need to unleash your speakers to roam free around your performance spaces? If so, rather than trying to create your own wireless situation by messing with mic systems and extra cables and adapters, you'll probably want to try out the WM-SYS4 Dual Channel Wireless Monitor System from Phonic. It provides an elegant, reliable wireless solution for your PA, with a minimum of fuss. **MB**

MSRP: \$539.99

Street price under \$400)

www.phonic.com

Denon Propels Digital Further Down the Road

The DN-HD2500 Media Player / Controller has inner drive and revved-up features

By Stu Chisholm

Since my own conversion to digital hard drive playback at the beginning of the year, I've had an intense interest in the crop of new USB media players. When I got word that Denon had introduced the DN-HD2500, I actively campaigned to be the one to review it. Both Denon and my editor agreed and it wasn't long before a sample unit hit my desk. It was then that the old saying, "Be careful what you wish for" came to bite me in the...well...schedule. Looking over the three enclosed manuals and CD-ROM included with the unit, not to mention the array of buttons on its face (which would look right at home in the space shuttle) I knew I would be spending a good chunk of "quality time" with this unit.

Let's Get It Started

The CD-ROM contains Denon's Music Manager utility, similar to both Numark's Librarian and Cortex's Manager applications in that it builds a database of the music files you intend to use with the unit. A unique feature of the Denon system is a file browser mode that lets you make a temporary database directly from the player, so you can quickly let you browse all your song files in file mode, and get playing in a short time after plugging in your storage device. Once you've created your database, though, Music Manager also allows you to enter or edit the all-important ID3 tag information crucial to the search functions of all USB media players. The utility compiled a database for my 40,000-song, 350 GB collection in just under a half an hour, winning the race for speed among different players that I have tested.

Adding extra convenience to the software/music file relationship, Denon Music Manager also includes a handy playback feature, so you can listen to tracks on your computer. I hadn't gotten to the player yet and I was already impressed.

Pass and Review

After some time spent with the operation manual, my drive and I were ready to go! Looking the unit over, I quickly saw that all those buttons were grouped into logical sections. In the lower left are the familiar cue and play/pause buttons, with a big jog wheel and mode buttons right next to that. At the upper left are the hot start/looping controls that will be familiar to users of some previous Denon products. An effects bank is next, which boasts an echo/loop, flanger and filter effects. Usually these types of things are only available on external units—another bonus. To the right of the jog wheel is the familiar pitch control, which also has a key and range adjustment mode. Like the "master tempo" function on



some CD players, you can speed up or slow down the tempo of a song without actually effecting pitch, avoiding the dreaded “chipmunk” or “Darth Vader” sounds.

Right below the jog wheel are three buttons marked brake, dump and reverse—yet another effects bank. The brake button lets you stop a song just like you would a vinyl record, with that famous winding-down sound, and the length is adjustable. Reverse simply plays the track backward. (Handy if you’re trying to decipher those hidden, back-masked messages or ever wondered what ELO was saying at the beginning of “Fire On High.”) The middle “dump” button is the perfect solution for those songs with that ONE lyric that might spoil a family gathering. Just press it a split-second before the offending word appears and a reverse play sound masks the lyric, but only until the button is released. The song, however, keeps playing and doesn’t lose any time. Easily offended ears—and your reputation—are saved!

The Big Picture

The best feature of the DN-HD2500, in my opinion, is the large, info-packed screen in the center of the unit. Everything you need to know is displayed in a logical, no-nonsense layout. Track numbers, source, time, pitch, playback bars, track information, a visual marker that looks like a wax marked vinyl platter, and more, are all available at a glance. Below the screen is the last cluster of controls that facilitate track selection and access to other information on the screen.

Taken in small chunks, all those buttons began to make sense and became far less intimidating. I was beginning to think that I could actually get to like this beast! Looking the rest of the 2500 over, it becomes apparent that Denon has really thought things through. All jacks and connectors are located on the unit’s right side in a handy notch. At the top of this are the USB ports, the “A” port to connect the unit up to a computer, the regular port for your input devices. Below these are the familiar stereo RCA outputs for each deck as well as digital outputs. To the right of those is the power button and, lastly, there is a multi-pin socket for a CD player drawer unit. Two more big plusses for me were the two-pronged outlet and lack of a “wall wart.”

A True Media Player

Yes, the folks at Denon made the DN-HD2500 backward-compatible with their DN-D4000 and 4500 CD players, so you can still carry those CDs around with you until you’re secure enough to let go of the now obsolete discs. (An optional CD drive unit is also available.)

But wait – there’s more! The unit boasts its own internal 40 GB hard drive, another Denon first. If you’re worried about having back-up, then this drive is an ideal place to park your “aces” so your party will continue to rock even if your external drive or memory stick decides to crap out on you. With the right songs loaded into it, you could conceivably do an entire event with nothing more than the player itself!

Anxious to see what the 2500 could do, I was eager to hook up my keyboard and hard drive. Enter gripe #1: The unit has only one USB port. The manual recommends using a USB 2.0 hub to attach a keyboard and up to three memory devices. Like those disappointing Christmas mornings when you discover that “batteries aren’t included,” it was off to the store for a hub. (After thinking about it some more, the rationale behind this seems to be that the user would be loading all the music he or she would potentially be playing onto the unit’s 40-gig hard drive, then traveling without any external drives. With my huge collection and separate drives that didn’t occur to me at first. For many DJs though, that 40 GB would be more than enough space, and they could go mobile with a minimum of outboard gear.)

Upon my return I quickly had everything hooked-up and ready. Time to power up! But wait—gripe #2 emerged: I had mounted the unit in a spare SKB console case, and the Denon unit’s power switch isn’t very accessible. In fact it was nearly impossible to turn it on! Since my mixer was also in front of it, reaching my finger back to that button was a chore. Time to chuck the case for the time being.

Houston, We Have Ignition!

Once switched on, and after a brief appearance of the cool Denon logo, the screen shows all of your available sound sources along the top. For my initial test, I selected the HDD, the player’s internal hard drive, and its contents were displayed; all club style tracks designed to show-off the unit’s mixing features. I loaded one and let it fly. There

MISSION DEBRIEFING

Getting the 2500 to interface with your computer can be a bit tricky, and Mac users will find their options limited. Patience!

There is a 50,000 song/5,000 folder per device limitation, so larger collections will need more than one external drive. That could mean more than one search!

There is currently no support for any formats other than MP3 and WAV files. You’ll have to re-rip anything on FLAC, Ogg – Vorbis, etc.

Some effects don’t work when using regular CDs.



A “next file” feature that lets you choose—and mix—the next song on the same deck. If a mixer channel goes out, you’re covered.

Play lists can be created on the fly and saved, and/or created well in advance on your computer.

A “power on play” feature allows a pre-programmed set to start the moment the unit is turned on. It stores cue points and pitch information so that a great set can be repeated flawlessly. (Great for nightclubs when the DJ is running late or for cocktail hour and dinner music at wedding receptions.)

The unit will not let you unintentionally disrupt playback without pushing pause/play. This is sure to save many a DJ from embarrassment!

was absolutely no latency or other hesitation. The cue button is actually a true cue, offering a stutter feature, meaning when you press it, the song begins to play until released.

The automatic BPM indicator showed that the song was pumpin' along at 125 BPM, so I selected my hard drive on the other "deck" and chose an old Cajmere track to mix into. It was easily found by first selecting Artist Search using the Parameters/Enter knobs below the screen and then typing "Cajmere" via the keyboard. Immediately the list of tracks appeared. You can scroll up and down using either the knob or the up/down arrows on the keyboard and, once the track you want is highlighted, hit the return on the keyboard or press down on the knob to load the track. You can literally search, find and load a track in under ten seconds—another speed record.

If you already use a media controller, then you already know about those times where you search for a title and get a whole list of results. You may have several songs with the same title or different versions of the same song! Having an "info" button becomes crucial. Denon has answered this concern with a Title/ID3 button just below the screen. The entire contents of the tag are shown instantly. My only criticism is that the type is very small, but still readable.

Checking the Mixture

Mixing is simplicity itself. Aside from the pitch control and its adjustable range parameters, there

are two pitch bend buttons located just above. If you prefer a wheel, you can set the jog wheel to act as a bend also. I noted that even when the pitch control is set to adjust the tempo only, the bend still worked in the usual way, so you can do a "wow" effect anytime. In my opinion, though, the best use of the jog wheel is for scratching! Compared to other units, this is where the Denon truly shines.

The jog wheel is touch-sensitive, and if you give it a poke, the sound stops. The record graphic on the screen now becomes important, as you can see a visual approximation of where the song has stopped. With a little practice on the smaller wheel (which we old vinyl codgers sometimes trip over), you can have all the control you're used to on bigger, more turntable-like players. Even the sound is natural, without any noticeable digital artifacts. This is the best scratch capability I've seen to date on any USB player!

Selecting my hard drive for both sides now, I was getting into the mix. My goal was to really put this baby through its paces and try to get it to burp, skip or otherwise disappoint. I used the loops, effects, did some quick load and dump mixes, scratched over one track while the other played from the same drive and, before I knew it, I'd been entertaining myself for over two hours... and not ONE glitch. The unit's performance was truly exceptional—at least on my test bench. Now it was time to see how the DN-HD2500 would perform at a real event.

Hit the Road, Jack

My road test would be a wedding, and my clients had selected some specific songs that they wanted to hear for various activities that I don't normally play. So that I wouldn't forget, I first used the Denon Music Manager to create a play list, and made one for each event. As I have done with other tests, I used the 2500 along side my regular USB player, with a separate hard drive. My idea was to use the Denon for just the ceremony and those special events, but as the evening progressed I began to use it more and more. I raised a few eyebrows and even got some applause when I tossed-in some of the effects and did some particularly good scratching. (Glad I practiced!) Just like at home, the Denon DN-HD2500 demonstrated bulletproof reliability.

Looking back at the developments this year, the rate of technological advancement among USB playback units should be making the DJ software companies VERY nervous! The DN-HD2500 costs much less than a laptop/software combination and is nipping at the heels of software developers in terms of capability. If you've taken a delayed-gratification, wait-and-see attitude toward USB media playback controllers, the DN-HD2500 just may be your reward. **MB**

A special thanks to all who helped contribute to this article, including Monty Boleyn of New Concepts Software, Lisa from Fox Portrait Studios and Jeffrey & Amanda Boats!

New Controller Fine-Tunes Line

More ways to play, with the Cortex HDC-3000 **By Bret Agard**

The Cortex HDC-3000, one of the newest digital hard drive controllers from the Cortex division of GCI Technologies, gives you many new features not offered in the original HDC-1000. The 3000 now gives you the ability to loop, and to adjust tempo and key with relative ease.



Unlike a traditional CD player, your loops can be edited easily using the 3000's display interface, which allows the loop to be trimmed until it sounds perfect. Loops can be saved to a connected storage device, so that they can be recalled each time you load that particular track. Cue points can be set like a normal CD player, so that the DJ can return to a certain time in the track just by pressing a button. Cue points may also be saved permanently to the connected storage device, allowing them to load automatically with a track. Also, the unit allows for four hot cue points per side, which can also be stored to the connected mass storage device.

The HDC-3000 gives users a choice of 12 effects (including Filter, Flanger, Echo, Delay, Auto-Pan and more) plus, truly comprehensive parameter setting capabilities. Each parameter can be edited in real time offering a greater ability to modify the sound while still preserving the preset simplicity.

Under Control

With two USB ports (and support for up to four devices when using a USB hub), this unit allows users to connect and recognize multiple storage devices to access a variety of separate music databases simultaneously.

The HDC-3000 uses a database management system that allows you to search through a massive library of music within seconds, by artist, title, genre, album or even by string. You can find your top 100 most played tracks, the last 100 played, or what tracks were recently added to the storage device. You can also search by a



certain word or phrase to find tracks on the storage device, even if you're unsure of the name. When you input a keyword, it will search all Artists, Titles, Albums, and Genres, and show all matches to that keyword. Searching can be done using an attached USB keyboard or using the arrows on the navigational area of the unit.

You have the ability to create databases via the HDC unit or a PC application and you can quickly manage those database files on the player or on a computer. The playlist editor lets you save, load, and edit playlists, and even create them on the fly at an event.

The large backlit LCD screens display info on any track in the catalog, showing everything from the essentials such as artist, track title, pitch, time elapsed/remaining to detailed information including file format (MP3 or WAV), genre, and track length. The HDC-3000 also offers a waveform view. This is particularly helpful when searching for songs on your storage devices. You can quickly scroll through the data and see the details in case you have multiple versions of songs. I also like having the dual screens, showing each player individually.

Multiple Disc Sightings

If you are one who is not sure about the move to digital DJing, there is no need to abandon the CD collection you have. The HDC-3000 is able to play audio CDs with any compatible USB CD-ROM or DVD-ROM drive. Users can also play back user-created CD-Rs or DVD-Rs loaded with MP3 or WAV music files using a compatible USB CD-ROM or DVD-ROM drive. This will give the user the ability to migrate gradually over to a permanent digital solution if they choose.

When you are using the unit in its "single off" mode and having one side play from a set playlist, the system does an excellent job at transitioning from song to song with just a split-second break in the music. One of the few things I find irritating about the HDC-3000 is that when you start up the unit, it defaults to the "single off" setting. You have to make sure that you go in and adjust this, otherwise you may end up with multiple songs playing over your speakers.

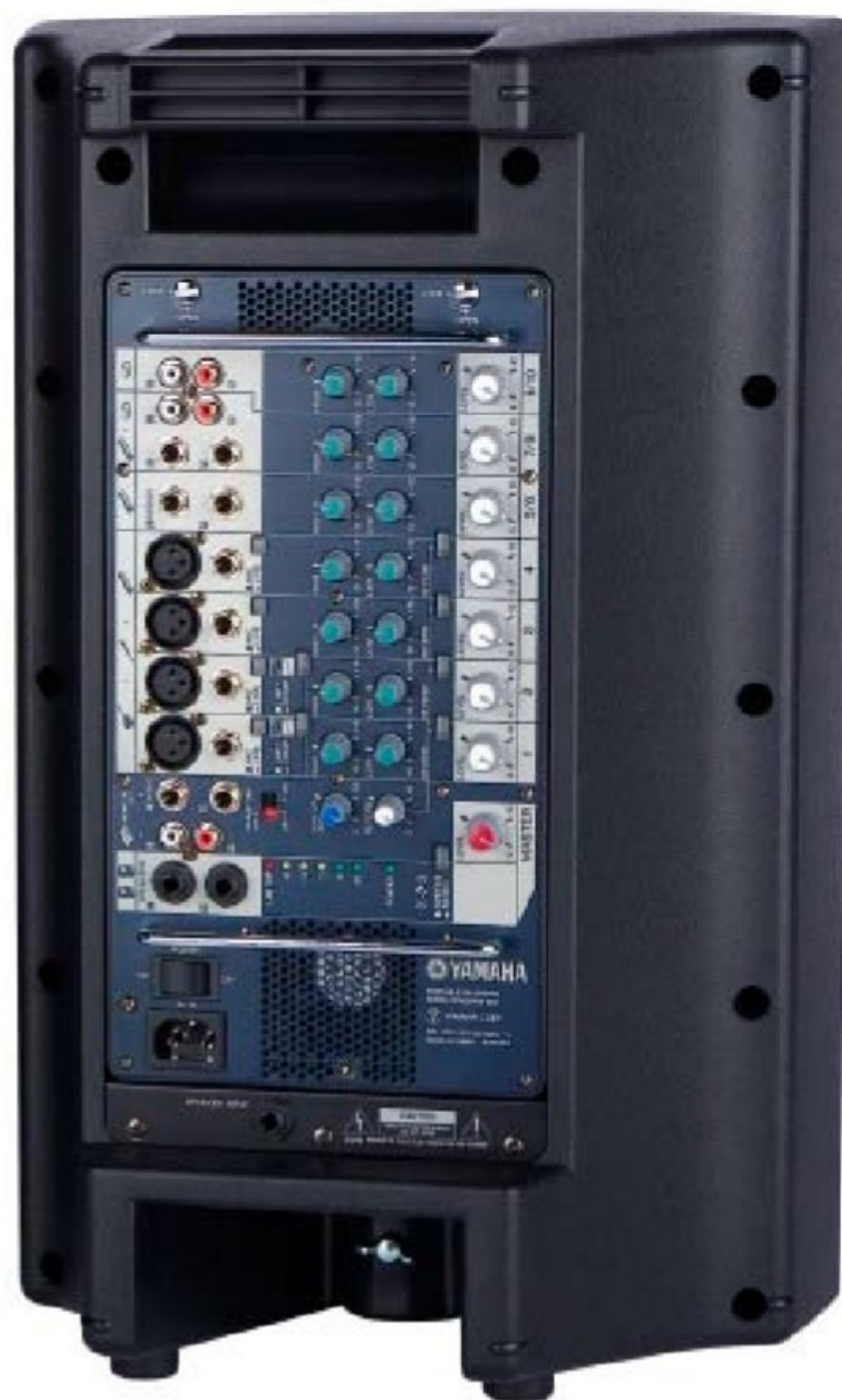
Another thing I would like to see again in the 3000 is a feature they removed from the 1000. On the 1000, you could push the search button and have the deck automatically go up one level in the search sequence. With the 3000, you have to manually arrow up to the top line and push the enter button to go to the next search level back. Not a big complaint, but still, why fix what ain't broken?

Overall, the HDC-3000 is a very nice piece of equipment with a very shallow learning curve. It is a rugged piece that could ease the transition if you are moving away from CDs, especially if you don't like the idea of performing directly from a laptop. **MB**

www.cortex-pro.com

MSRP: \$1349.99

Street price under \$900



Just a Little Bit Louder Now

Yamaha's STAGEPAS 500 portable PA pumps up the jam without whacking your back

By Dan Walsh

In a previous issue (March 2007), Andy Powell reported on his experience with the STAGEPAS 300 from Yamaha. Turned out it was a self-contained sound system perfect for extending a DJ's reach during multi-area events. I found, with the beefier STAGEPAS 500, I could cover a complete main event, using the Yamaha system as my primary source of sound reinforcement.

Not Fixin' What Ain't Broken

The basic design of the STAGEPAS system remains the same between the 300 and 500, the differences being in the power, two additional mixer channels and some other helpful additional features. The 500 features the same kind of innovative configuration and same overall look as its predecessor. For those who haven't seen the earlier unit, the mixer/amp fits into the back of one of the speakers, but easily pops out with only the turn of two large-headed, spring-loaded, built-in (i.e. you can't lose 'em) screws. (All you need is a coin—I found a nickel worked best for me.) Or, you can leave the module attached and treat the speaker/mixer combo like you would any other powered speaker. What also sets this system apart from other powered speakers is that it offers a

STAGEPAS 500 SELECTED SPECS

Output Power (Maximum)	250 W + 250 W (10 %)/4Ω @ 10 % THD at 1 kHz (SPEAKERS L/R)
Output Power (RMS)	200 W + 200 W/4Ω @ 1 % THD at 1 kHz (SPEAKERS L/R)
Maximum Output Level	116 dB (1 m)
Total Harmonic Distortion	≤ 0.5 % @ 20 Hz, 1 kHz, 20 kHz +14 dBu GAIN = nominal (MONITOR OUT, REC OUT))
Hum & Noise	≤ -106 dBu (CH1/2) / ≤ -112 dBu (CH3/4) / ≤ -65 dBu Residual output noise (SPEAKERS L/R)
Crosstalk (1 kHz)	≤ -70 dB between input channels
Power Consumption	65 W
Phantom power Switch	ON / OFF (CH1-4)
LIMIT/COMP Switch	ON = Comp, OFF = Limit (CH1/2)
Input Channel Equalization	+ 15 dB - HIGH 10 kHz shelving / LOW 100 Hz shelving
Enclosure	2 way bass-reflex type, Polypropylene, Black
Crossover Frequency	4.0 kHz (LF: 12 dB/oct, HF: 12 dB/oct)
Frequency Range	55 Hz-20 kHz (-10 dB)
Speaker Unit	LF: 10" (25 cm) Cone / HF: 1" (2.54cm) Compression Driver
Weight	52.9 lb. (Speaker x 2 + Powered Mixer)
Speaker Dimensions	13.5" x 21.5" x 11.7"

full-featured PA mixer and not just a mini-mixer with a couple of XLRs or 1/4" inputs and a volume knob. More on the mixer below.

The two-way speakers are Yamaha's tried-and-true molded style, which I found to resist scratching remarkably well. In an unintended field test, they ended up sliding around in the trunk of my car, rather than remaining secured as I had left them. Being in traffic on the highway, I couldn't pull over immediately to fix the situation. But once I stopped and popped the trunk, I was relieved to find (as I did not own them yet) not a scratch in evidence.

The speakers' efficient design includes a handy wing nut that enables quick setup and teardown, and also reliable tightness when using them with stands. Also, the matching storage space on the speaker without the mixer/amp comes with a similar screw-released cover, making it the perfect box for the system's power and speakers cables. The STAGEPAS 500 comes with a pair of 16-foot cables; if you replace those with longer ones, they'll likely still fit in the case, as my 25-footers did.

Mixing in Some New Elements

The STAGEPAS 500's mixer/amp unit adds two channels and a few features to make it useful for a wide variety of applications. Still present are XLR inputs on channels 1-4, with mic/line selectors. These are equipped with built-in digital reverb. It also keeps the Speech/Music switch, which lets you take the low end out for speaking without changing music EQ settings. For increased control over vocal sound, as well as instruments like guitar or bass, channels 1 and 2 now feature built-in compression and limiting with LIMIT/COMP switches. These help you avoid dangerous overloading and also craft a smoother, punchier sound. Also added, for those who use

condenser mics, is phantom power on channels 1-4. (Phantom power came in handy for me, when I had to mic some singers with their preferred, high-quality AKG condenser mics, rather than my road warrior Shure SM58s. More on that gig to come...) Three stereo line inputs complete the picture, one 1/4" only, one 1/4" and RCA selectable, and one RCA only.

The mixer is extremely light, considering the relatively powerful amps that it houses. This makes possible the addition of an optional mic stand mount, especially useful for a mobile karaoke show, not to mention solo musicians or presenters. And speaking of both helpful features and other applications, this would make a perfect add-on or rental system. It even includes a visual guide for setting up inputs, printed right on the storage speaker's back panel, to aid non-techie folks in getting up and running.

Gig-Ready

With power rated at 250W per side, this system was easily able to cover a number of gigs I had in a variety of locations, with over 200 people in attendance. These different locations really revealed the flexibility of this speaker/amp pairing. In one case, it was an anniversary celebration for two couples and their very large extended families (four or five generations). It took place at a facility on a nearby beach, a restored "bath house" with a large central meeting hall (with a great view of the water, by the way). Before the room filled up, the smooth concrete floor and brick walls provided a challenging natural reverb, but the STAGEPAS 500 stayed nice and crisp with very little EQ tweaking. Once the crowd was on hand, it had plenty of power to adjust to the bodies soaking up the sound. I didn't have to crank it up much to maintain a solid, danceable beat for the whole house.



The other event—a wedding ceremony—was in a somewhat different location: a large church without a modern sound system. The place had brick walls, but the entire amphitheater-shaped sanctuary was carpeted. Add people to the pews, and it was an interesting, muffled contrast to the previous event. In this case, all I had to do was raise the speakers nice and high on my stands and let the well-balanced output do the rest. Yamaha engineers have done a great job of balancing a full low end with a punchy mids and high end, all without having to move the EQ controls.

Both of these events also tested the STAGEPAS 500's ability to handle multiple inputs. In each case, I had to accommodate not only my CD player and laptop for background or dance music, but I also had to provide sound for small bands, including acoustic guitar (with their own preamps, plugged in), keyboard, singers, and also a violin and flute at the church event. The mixer's 10 inputs made this possible, although at the church I maxed out the inputs available. If I had had to mic the drums, I would have needed some additional channels, but thankfully that wasn't necessary for the room. Each instrument and voice was easy to set, level and EQ-wise, giving me a very pleasing mix in both locations.

The bottom line on this system is that it is a flexible performer. It can handle modest sound reinforcement (like the small bands) as well as pump out a strong dance beat for the main party. If you are looking to add a user-friendly, quality-sounding portable PA to your arsenal, take a listen and a look at the Yamaha STAGEPAS 500. **ME**

www.yamaha.com/proaudio

MSRP: \$1,249

Street price under \$1,000

CONTINUED FROM PAGE 41



an affordable way for a DJ to supplement his or her income while also offering something quite tangible to a client.

In fact, in a study done by YTB, people looking for travel preferred to give the commissions to their friends and people they know, rather than to an anonymous company. And just how much commission opportunity is there? Plenty, with franchisees taking 60 percent of the deal. Not bad. In some cases, a DJ has started the travel site, but a spouse has taken over the business and is creating a good income for the couple without a lot of effort.

One of the many positive aspects of this business is that the majority of the work is done by YTB. As part of their operation, they maintain the website, create deals and packages, send e-mail newsletters to customers who want them and much more. All the local franchisees have to do is let people know about their sites and the rest is done for them.

"It's like WalMart – they don't just sell things, they've brought in McDonalds, eye care doctors and more. Together they create a better circumstance for their customers and also for themselves. Everybody wins."

YTB claims that their prices are competitive, but in an unofficial survey this writer actually found them to offer better deals than other travel websites checked. And the package deals were really great.

"I like that I get a check when someone else goes on vacation—it's pretty neat!" says Mary. "Once people use this they don't just use it once—they come back again and again." And then there are the travel discounts afforded to professional travel agents by destinations who want to earn their referrals—another huge perk of the travel business.

When all is said and done there are a lot of opportunities to be had by creating a travel business for DJs. And those who look to offer more to themselves and their clients are likely to be the first on board. For more information, click on www.zip2travel.com. **MB**

Keeping the Beat with the Divas

At a recent DJ gathering, MBOTR ran into a couple of ladies that embody the power of the female voice in dance music. Martha Wash (pictured with *Mobile Beat* National Sales Manager Andy "Cubbe" Powell) is the elegant leading lady of the big beat, with her powerful, unmistakable voice and uplifting vocal delivery. This Weather Girl has withstood the storms of the music industry and keeps on bringing audiences to DJs' dance floors.



Euro-dance diva Cascada (a.k.a. Natalie Horler, originally of the group Cascada, along with producers DJ Manian and Yanou, but now mostly going by that name herself, for all you detail people) represents the fresh, exhilarating face of high-energy dance pop. Her sensual but exuberant vocals have quickly become a staple on club sound systems around the world. She is seen here with DJ Russ Harris, mobile/club DJ and rising dance music songwriter/producer, who was profiled in our last issue. Obviously he's not a diva, but who wouldn't want to hang around and soak up some positive diva vibes from Cascada? **MB**

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The Question & the Secret

Saturday, June 16, 2007,
The Nyack Grande, Nyack, NY

By Raymardo

Dear Diary,

Across the back of my neck, her heated breath danced a slow waltz with the pungent aroma of the six or seven apple martinis she must have wolfed down already.

I performed my slow turn more to prevent her from violating the confines of my abysmally small DJ area, where she might spill the remaining sips of the aforementioned green beverage, rather than to acknowledge her presence. As I met her glazed over eyes, I knew it would soon be coming: a worthless, ignorant, and unanswerable question that I've probably had the unfortunate discomfort of being asked on many a prior occasion.

Please, let me be wrong. Renew my faith in humankind I uttered to myself in the form of affirmations in my head, visualizing them over and over just as I had been taught to when I watched *The Secret* on DVD. Oprah Winfrey raved about its power, and how wishes are converted to energies which eventually manifest into what was wished for.

My wish seemed like a no brainer to me. It's not like I was looking for a million dollars or some enormous material possession. No. I simply wanted to hear an intelligent question from the slurring woman before me.

How hard could that be when I was applying principles that had been employed by geniuses like Albert Einstein and wealthy men like Rockefeller?

Well, after this test, I'm convinced that *The Secret* is an appropriate title for the DVD because if my wish came true, it's still a secret to me.

"Do you have that song? I think it's a remix. It's by that guy. He's a DJ in NY. I think. It's fast with a good beat. And it was in that movie with the blonde girl and that rapper. Do you have it?"

I tuned her out after the word "remix" and assured her that I'd get her song on as I slipped my headphones on for the sole purpose of making her think that I'd no longer be able to hear her insignificant ramblings. To assist me in looking busy, I adjusted two faders on my mixer that were currently inactive while I monitored my amplifier's level meter as if it were incredibly important.

She saw how busy I was and stumbled off while I pressed the cue buttons on my mixer and eyed my speakers as if I was

monitoring the acoustics.

Happy with my façade, I removed my headphones unaware of Miss Apple Martini's apparent cousin or friend who seemed to believe that the "open" in open bar meant wide open.

As Mr. Captain Morgan and Diet Coke decided that my speaker was the perfect choice for his empty plate and half-full drink, I mixed into the next song.

"Can I help you?" I asked before he could get his paws into my CD case.

"I'm just looking," he replied, intent on rummaging through my music.

"For what?" came my response along with my hand on top of the CDs to ensure against him gaining access.

"I don't know yet."

"It's easier if you think of a song first. Then I can let you know if I have it."

Common sense is not so common.

The next question is one that still amazes me every time I hear it:

"Can you play something to get everyone to dance?"

What a novel idea!

Brilliant! Why didn't I think of that?

Do people really think that there is a secret selection of songs that would make everyone get up and dance, and that we're purposely avoiding those songs?

Another variation of this question, and equally as ignorant, is: "Can't you make everyone dance?"

Unless I'm allowed to use force or weapons, there is no way that I can get everyone to dance. I can't even get my paper boy to toss my paper on my porch—and I pay him. Maybe I should try force. He's only thirteen, after all. Hmm...But he is pretty big. Keep on spinning. **MB**

If you have a story you'd like to share that involves people treating you differently or strangely as a DJ, email it to me at raymardo@raymardo.com with "Diary of a Mad DJ" in the subject.

Raymond A. Mardo III (Raymardo) has been in entertainment nearly his entire life. His book *Making Money As A Mobile Entertainer* was featured in *Entrepreneur*, which listed his LGR Entertainment company in their top 500 businesses in the nation. Under the name Natural Attraction, Raymardo released "Get Stupid" on Radical/Popular Records in 15 countries.

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